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**PRACTICE BOOK IN  
ENGLISH COMPOSITION  
ALFRED : M. : HITCHCOCK**

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19

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22

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A PRACTICE-BOOK  
IN  
ENGLISH COMPOSITION

BY  
ALFRED M. HITCHCOCK  
*Hartford Public High School*



NEW YORK  
HENRY HOLT AND COMPANY  
1907

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## PREFACE

PRESENT DAY conditions seem to call for a very plain, practical text-book, brief, yet sufficiently varied in contents to provide both oral work and written work, home tasks and unprepared class-room drill; a course so contrived that definite, desirable results may be obtained without overburdening the teacher.

The *Practice-book* attempts to meet these conditions. It is not a rhetoric nor a complete manual of composition. Instead of elaborate statements of theories, principles, and rules, it contains merely a few simple suggestions slipped in here and there informally—cautions against common errors, and hints in regard to how compositions may be made effective. Models are used sparingly, partly because the youthful mind learns to express itself more freely and with greater power when not asked too often to imitate, and partly because the most inspiring models are not extracts from the great master-

pieces but the clever little compositions which every teacher is sure to receive now and then.

No small part of the book is made up of exercises in spelling, punctuation, and sentence-structure. Drill of this kind is not popular, but practiced teachers realize that, to-day as never before, it is necessary. Nor do such teachers fear in the least that drill in mechanical accuracy will check spontaneity. Spontaneity that sprawls, and tangles, and disregards grammar and diction had better be checked. Genius sometimes rebels, but it cannot be killed; it is the last thing a teacher need worry about. Nor is it any longer considered a pedagogic crime to place before the eyes of the impressionable young a faulty sentence and say *This is wrong. Why is it wrong? How can it be made right?* Some errors, to be sure, disappear of their own accord; but others remain and torment till they are rooted out.

In arrangement the *Practice-book* differs from the ordinary. It is divided into two sections. Part I calls for short compositions, oral and written; Part II takes up an entirely different kind of work, training in mechanical accuracy. The usual method of combining more closely these two branches has not been adopted, first, because they are distinct, to a degree hostile to each

other, and should therefore be kept separate; second, because no text-book maker is sufficiently wise to be able to foresee at what point in the course this or that error will need correction through special drill. It has seemed better to place by themselves all corrective exercises and assume that the teacher will have wit enough to turn to them at the proper time, using them now to exterminate an evil which threatens to become epidemic, now to avoid errors which experience tells him are reasonably sure to appear. Since the exercises in Part II are to be taken as occasion requires, and not necessarily in the order in which they appear in the book, they are but loosely grouped. Part I is far more carefully organized. Yet here too it may well be that the sequence recommended will not please everybody. Some prefer to place exposition after description, others to place letter-writing first of all. In recognition of this difference in practice, each chapter has been made a brief course by itself, reasonably independent, so that changes may be made without seriously interfering with the general plan. The order recommended, however, is not the result of caprice; it has been carefully thought out and thoroughly tested.

Of the many text-books which have appeared during the past fifteen years, three have been

most helpful to the maker of this little work, not necessarily because better than the rest, but because they brought to a struggling teacher what at the time he needed most. These are Wendell's well-known *English Composition* and two elementary manuals, Chittenden's *Elements of English Composition* and Newcomer's *English Composition*. From more recent works have come many suggestions which should be specifically acknowledged were it possible to do so. Where hundreds of able, enthusiastic teachers are experimenting, inventing, it is difficult to determine priority. But nice acknowledgment is perhaps unnecessary on the part of one who wishes simply to share with others what he has found usable in his own classes. Thanks are due to several publishers for permission to reprint copyrighted material. In every case this courtesy is acknowledged in the form of a footnote. Special mention should be made, however, of three photographs kindly furnished by Mr. Eugene D. Field of Hartford.

# CONTENTS

## PART I

CHAPTER	PAGE
A PRELIMINARY WORD TO THE PUPIL.....	xi
I. NARRATION.....	3
II. NARRATION— <i>Continued</i> .....	13
III. EXPOSITION.....	22
IV. DESCRIPTION.....	36
V. DESCRIPTION— <i>Continued</i> .....	42
VI. ARGUMENT.....	49
VII. LETTER-WRITING.....	58
VIII. LETTER-WRITING— <i>Continued</i> .....	70
IX. LETTER-WRITING— <i>Continued</i> .....	82
X. STORY-TELLING.....	89
XI. MISCELLANEOUS.....	99

## PART II

XII. SENTENCE ANALYSIS.....	113
XIII. SUBSTITUTION AND COMBINATION.....	119
XIV. UNITY.....	137
XV. COHERENCE.....	144
XVI. COHERENCE— <i>Continued</i> .....	154
XVII. PUNCTUATION....	163
XVIII. SPELLING.....	188
XIX. TROUBLESOME VERBS.....	199
XX. CORRECTING PROOF.....	217



## ILLUSTRATIONS

	TO FACE PAGE
YOUNG HANDEL.....	12
FRANKLIN'S BIRTHPLACE.....	36
THE OLD HOME.....	38
THE DINING-ROOM.....	40
RYDAL WATER.....	44
SONG OF THE LARK.....	46
THE LAST MUSTER.....	98
SNOW-BOUND.....	102
THE UNTRAVELLED ROAD.....	104
THE VISIT.....	110



## A PRELIMINARY WORD TO THE PUPIL

IN Scott's *Ivanhoe* when the mysterious Black Knight and his doughty companions are about to storm Torquilstone Castle, they prepare a challenge, as was the custom seven hundred years ago. The archer Locksley signs this document not by writing his name but by drawing a picture of an arrow. The jester Wamba uses a cock's head for his mark, and a rude cross suffices for Gurth the swineherd. Apparently, of all the attacking party the Black Knight alone knows how to write. And when the challenge is delivered to the lord of the castle, he turns it this way and that as if it were a puzzle, then hands it to a fellow Norman, who promptly confesses that he too can neither read nor write. Scott's descriptions may not be literally exact; yet doubtless most of even the great men of the Middle Ages lived, fought, and died without ever learning to write.

If we may trust a recent newspaper item, from

900,000 to 1,000,000 letters are mailed at the general post-office in New York City between four in the afternoon and nine at night every business day. Think, then, of all the letters written daily in all the world, of the newspapers and the magazines and the books, of the pens that race and the typewriters that clatter day in and day out from one end of the year to the other. Times have indeed changed.

Occasionally we may wish that times had not changed so much. Spelling books, grammars, and composition manuals, comparatively recent inventions, bring little joy. When struggling to put on paper a few simple statements which would be easy enough to make by word of mouth, we may vainly wish we had been born centuries ago when the battle-axe was mightier than the pen. Sometimes we foolishly try to persuade ourselves that even to-day it is possible to get along fairly well with only very slight skill in expressing ourselves. Many, it is argued, do succeed who cannot even write a moderately correct letter.

But such reasoning is not sound. It is possible, of course, for a cripple to limp from San Francisco to New Orleans; but he had better travel by train, if he can. It may be possible, under some circumstances, to succeed in life without skill as a writer; but those who have so succeeded will tell

you that success came to them in spite of this drawback, not because of it. Again and again have they lost time, money, pleasure, opportunity to serve others, because of their inability to express themselves with ease and force. They will say emphatically that though by itself mere ability to write and talk effectively is of no value, it is a most necessary aid, no matter what one's lot in life may be.

Nor is it wise to assume that all the skill needed may be acquired without special training; that through daily conversation, through reading newspapers and books, and through writing now and then a letter one can gain all the power that is necessary. Some kinds of conversation, some kinds of reading and letter-writing, are indeed a very great help. It would be pleasant if they were the only aids necessary. But they are not. The football player acquires vim, quickness, ability to meet emergency, not by playing a game now and then, but through hard, systematic training. The West Point cadet cannot get along without "setting-up" exercises to give him full control of his body. The musician patiently endures "five finger" exercises. The sculptor, the artist, the craftsman, all have to learn through long practice how to use the tools with which their work is done. And the writer is no exception;

there is no royal road for him, no easy, always pleasant way of gaining mastery. If we wish to be able to make known our wants, able to persuade others to our way of thinking; if we wish to share with others what we have seen and heard, what we have thought and felt and imagined, we must first learn through long, patient practice how to express ourselves readily with clearness and force.

This is a practice-book. It contains, first and last, many hints which should be of service to the untrained writer and talker. It points out little errors to which he is inclined, and suggests ways of avoiding them. It contains many exercises, some new, some centuries old no doubt, but all designed to furnish profitable drill. It is based on the belief that we grow in usefulness and happiness only by sharing what we have with others, that much which is best worth sharing can be passed about only through the medium of composition, and that to succeed in composition as in any other line of activity one must be willing to endure hard labor.

## **PART I .**

### **EXERCISES IN SIMPLE COMPOSITION**



# ENGLISH COMPOSITION

## CHAPTER I

### NARRATION

HERE are three stories which you may have heard many times, for they are old ones. Read them carefully that you may be prepared to do the tasks assigned on a later page.

An Italian nobleman was going to be married, and everybody at his castle was busy helping to get ready the marriage feast. There was one great drawback: there had been such dreadful storms at sea that the fishermen had not dared to venture out, and consequently there was no fish to be had. On the very morning of the feast, however, a poor fisherman appeared before the castle gate with a large turbot on his back. The servants were so delighted that they took him at once to the nobleman, who, in the presence of his guests, bade him name his price and it should be paid. To the surprise of all, the fisherman said, "My price is one hundred lashes on my bare back, and I cannot bate a single stroke!"

"Nonsense," said the nobleman, "you are joking. Come, tell us. What is your price?"

The fisherman made the same answer as before.

"Well," said the nobleman, "this is a strange jest; but we must have the fish, so lay the lashes on lightly."

After fifty strokes had been given, the fisherman cried, "Stop! I have a partner in this business. He must have his share."

"What!" cried the nobleman, "are there two such madmen in the world? What is his name? We will send for him at once."

"You have not far to go," answered the fisherman; "he is your own porter. He would not let me in till I promised to give half of whatever I got for the turbot. I want to keep my promise."

"Aha!" said the nobleman, "bring him here at once."

The porter was brought. He received his full share of the lashes, and they were not laid on lightly. He was then turned away from the castle. The fisherman, on the other hand, had an excellent dinner set before him, and was sent away with a handsome present.\*

A Spaniard was riding across a wide and uninhabited tract of country in South America and had yet a long distance to travel, when suddenly his horse fell lame. He was in dismay, for he saw that it would never be able to carry him home. While debating what to do, he met

\* This story and the two following are taken, by permission, from *Fables, Anecdotes, and Stories*, published by the Boston School Supply Co.

an Indian riding on a fine fresh horse; whereupon he asked the Indian to exchange. This the Indian refused to do; so the Spaniard by force compelled him to dismount, and taking the fresh animal rode away, leaving the lame horse for the Indian, who was soon left far behind.

The Indian followed the tracks, however, until he reached a town where he found the Spaniard and summoned him to appear before a judge. When accused of the theft the Spaniard swore that the horse was his own, and that he had reared it from a colt. Then the Indian besought the judge to send for the horse. This was done; and the Indian, throwing his cloak over the horse's head, said to the judge, "This man swears he has had the horse since it was a colt. Let him therefore tell you in which of its eyes it is blind."

The Spaniard, not daring to hesitate, said at once, "The right eye."

"Neither the right eye nor the left," said the Indian, taking off the cloak. "He is not blind at all."

This was a proof so strong that the judge at once ordered that the horse be restored to its owner, and sentenced the Spaniard to pay a heavy fine.

A vizier who had displeased the Sultan was condemned to be imprisoned for life in a high tower from which escape seemed impossible. One night his wife came to the foot of the tower, weeping bitterly for her husband. When he heard her, and knew who it was, he called out softly to her, "Do not weep, for I may yet be saved, if you will do as I bid you. Go home, and bring with you when you come again a live black beetle and a little butter. Bring also a ball of fine silk, a ball of thread, a ball of

stout twine, and a coil of strong rope." His wife went, and quickly returned with all these things.

"Now touch the beetle's head with butter," said the vizier, "and tie one end of the silk thread round his body and put him on the tower directly beneath my window."

All this was quickly done. The beetle, thinking from the smell of the butter that there must be a store of it above, crawled straight up till he came to where the vizier stood. In this way the prisoner got hold of one end of the silk. But this had been tied to the thread, and the thread to the stout twine, and the twine to the rope. When the vizier had pulled up the rope, he fastened one end of it inside the tower, then slid down to the ground, and under cover of darkness fled.

### EXERCISE I

#### Written

*Putting the book aside, retell the story you like best, giving it an appropriate title.*

Do not try to recall the language of the book, yet do not reject any phrase which you may remember. The main thing is to tell the story in your own way, bringing out the point as clearly and effectively as you can. The first draft should be made with moderate care, yet with little attention to such matters as punctuation. When revising this first draft, look closely at each sentence to see that it is correct. As a final test

before making a neat copy, read aloud what you have written. The ear is a good critic, often detecting errors which the eye overlooks.

## EXERCISE 2

### Written

*Read carefully the two stories that follow; then, putting the book aside, retell one of them.*

This task is more difficult than the first, partly because each poem is little more than a bundle of hints suggesting a story rather than telling one, and partly because if you write in a natural way you will use prose rather than poetry and must therefore select your own words. You cannot, of course, hope to do as well as the poet has done; yet you can make your version of the story effective, perhaps adding details supplied by the imagination. Before beginning, turn back to the stories used in Exercise 1 and study them for a few minutes. Notice that each has three parts: first a sentence or two explaining circumstances, then the main incident, then the point—the little surprise at the end. It is this surprise that makes a story. And it is well, you will agree, to keep the reader in suspense as long as possible. Yet unnecessary details should be

avoided, that the story may unfold rapidly and not grow tiresome. When the surprise has come, when the secret has been revealed, the narrative should be brought quickly to a close.

#### THE SAD LITTLE LASS \*

"Why sit you here, my lass?" said he.  
"I came to see the king," said she,—  
"To see the king come riding by,  
While all the eager people cry  
'God bless the king, and long live he!'  
And therefore sit I here," said she.

"Why do you weep, my lass?" said he.  
"Because that I am sad," said she.  
"For when the king came riding by,  
And all the people raised a cry,  
I was so small I could not see;  
And therefore do I weep," said she.

"Then weep no more, my lass!" said he.  
"And pray, good sir, why not?" said she.  
"Lift up your eyes of bonnie blue,  
And look and look me through and through;  
Nor say the king you could not see.  
I am the king, my lass!" said he.

MARGARET JOHNSON

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## INCIDENT OF THE FRENCH CAMP

You know, we French stormed Ratisbon.

A mile or so away,  
On a little mound, Napoleon  
Stood on our storming-day;  
With neck out-thrust, you fancy how,  
Legs wide, arms locked behind,  
As if to balance the prone brow  
Oppressive with its mind.

Just as perchance he mused "My plans  
That soar, to earth may fall,  
Let once my army-leader Lannes  
Waver at yonder wall"—  
Out 'twixt the battery-smokes there flew  
A rider, bound on bound,  
Full-galloping; nor bridle drew  
Until he reached the mound.

Then off there flung in smiling joy,  
And held himself erect  
By just his horse's mane, a boy;  
You hardly could suspect—  
(So tight he kept his lips compressed,  
Scarce any blood came through)  
You looked twice ere you saw his breast  
Was all but shot in two.

"Well," cried he, "Emperor, by God's grace  
We've got you Ratisbon!  
The Marshal's in the market-place,  
And you'll be there anon

To see your flag-bird flap his vans  
Where I, to heart's desire,  
Perched him!" The chief's eye flashed; his plans  
Soared up again like fire.

The chief's eye flashed; but presently  
Softened itself, as sheathes  
A film the mother-eagle's eye  
When her bruised eaglet breathes.  
"You're wounded!" "Nay," the soldier's pride  
Touched to the quick, he said;  
"I'm killed, Sire!" And his chief beside  
Smiling the boy fell dead.

ROBERT BROWNING

### EXERCISE 3

#### Written

*Retell in the first person any one of the stories in the first two exercises, imagining that you are the porter, the wicked Spaniard, Napoleon, the king who comforted the little lass, or the beetle.*

What advantage is there in telling a story in the first person? What advantage is there in using the third person? Conversation gives life to a narrative. If you are uncertain how conversation should be arranged, and how capitals and quotation-marks are used, turn to page 179.

**EXERCISE 4****Oral**

*Come to class prepared to tell the best story you can find. Consider this exercise a contest, the class deciding by vote at the end of the hour which story-teller has done best.*

Good anecdotes appear in every issue of the Youth's Companion, and occasionally one may be found in the newspaper. Better than these are the favorites which nearly everybody has in mind—stories which father or mother tells over and over again. But never mind the source; the main thing is to get a good story and tell it in an entertaining way. Be careful to vary the sentence form when reporting conversation. Instead of beginning with *He said*, divide the quoted sentence and slip *he said* in between the two parts; or invert the words, putting *said he* at the close of the sentence. Notice, when reading books, how skillfully the trained story-teller uses these two words and similar expressions.

**EXERCISE 5****Written**

Here is a picture which doubtless you have seen before. Perhaps the story it tells is familiar to you, or to your instructor, who will supply you with a hint or two. If not, use your imagination.

*Invent a story to match the picture, following in a general way the plan used by Browning in his Incident of the French Camp. Imagine that you are young Handel, or some member of the group standing in the doorway.*



By permission of the Cogan Picture Co.

## YOUNG HANDEL



## CHAPTER II

### NARRATION—*Continued*

THE tasks in Chapter I provide practice in reproduction; that is, practice in retelling with only slight changes what one has read or has heard. The incidents are furnished and, except in the last exercise, the language is suggested. The exercises in Chapter II are a little more difficult, perhaps, in that you are asked to find incidents for yourselves, and must use language that is all your own.

### EXERCISE 6

#### Written

*Write a clear, connected account of something that has actually happened to you, something which can properly be called, in the title of the composition, A first experience.*

Suggestions: 1. My first party. 2. My first serious accident. 3. My first attempt to swim. 4. The first time I ever ran away. 5. My first experience with a

dentist. 6. My first severe punishment. 7. My first experience as a cook. 8. My first day in school. 9. My first shopping expedition. 10. My first football game.

### EXERCISE 7

#### Oral

*Criticise the school composition given below, pointing out the good as well as the bad.*

For example, has the writer chosen an interesting incident, one that is worth narrating? Do you like the plan of the composition, the incident proper coming between two short paragraphs one leading up to the story and one away from it? Is it correct to write *he with two other boys were coming home*? What other expressions do you find which you think should be changed?

#### SEEING THE DOG SWIM

My sisters and I are fond of having father tell us stories on Sunday evenings. These stories always begin this way: "When I was a boy, out in Ohio," etc., etc. Not long ago he told us this one:

Father was about twelve years old. One spring afternoon, when it was just beginning to get a little warmer, he with two other boys were coming home in a light wagon. They had been staying at the farm of the boys' father, a Mr. Hall, about twelve miles from Columbus. When half-way home they came to what is called Alum Creek.

It was about one hundred feet wide, but quite shallow—perhaps four feet deep. There was a bridge across but, boylike, father and his friends preferred fording it.

When near the middle of the stream, one of the boys suddenly said, "Let's pitch the dog in and see him swim!" So father went to the back of the wagon, and taking the dog in his arms threw him in with a great splash. The horse, which had been drinking, was awfully frightened, and pranced, pranced, pranced, over to the other side and up onto the road. At the first great leap the wagon was given a sudden jerk, and this pitched father head first into the water. At the same jerk the wagon seat tipped over backwards, and the two Halls lay rolling on their backs, choking with laughter. Father picked himself up quickly, for the water was yet very cold. He chased after the boys, but didn't catch up to them till on the road. He, and the dog too, were soaking wet from head to foot, and they had to drive six miles more, facing the wind. To use his own words, he "was nearly perished."

For a long time after, my grandfather had a way of bringing up the sad incident before any guests who might be at the table, when stories were being told. "George," he would ask of father, "what was that story about the dog?" But father would only hang his head, so grandfather would feel *obliged* to tell the story.

## EXERCISE 8

## Written

*Write a short composition similar to the one called for in Exercise 6, this time giving not your own experience but the experience of some one else. Invent an appropriate title.*

Perhaps reading the anecdote given in Exercise 7 has suggested some similar one which you would like to give. Nearly every family has a score or more of such stories which father, mother, or grandparents tell concerning what happened to them long ago when they were young. Tell your favorite of all these "fireside reminiscences."

When reading aloud what you have written, are you sometimes surprised to find that you have used some word over and over again till the repetition is unpleasant to the ear? For example, the first story under Exercise 1 contains this sentence: *There* was one great drawback: *there* had been such dreadful storms at sea that the fishermen had not dared to venture out, and consequently *there* was no fish to be had. The repetition is unpleasant, and would have been still more so had *therefore* been used in place of *consequently*. The word *horse* is used somewhat

freely in the second story, though the narrator has tried to avoid the word by employing synonyms. Such repetition, often difficult to avoid, is not a serious matter, yet it is one that the careful writer tries to remedy before making a final copy of his work. Read aloud some of the compositions you have written, to see if you are repeating words unpleasantly. See Exercise 80 on page 134.

### EXERCISE 9

#### Written

*Write a composition, the length to be determined by your instructor, to which can appropriately be given the title *A day of my life*.*

There are days and days, some interesting, others comparatively humdrum. You may select either kind, though presumably you will prefer the former. An absolutely faithful record of everything done from morning till night would contain much that is of little interest. In most narratives the writer has to select his material, picking out the important things and passing by what every one takes for granted. Do not say that on arising in the morning you washed your face and hands and dried them with a towel, for of course you do that every morning. It is

not necessary to say that when the train reached your station you got out; for of course you would get out, unless for some reason you forgot to do so. Items of that sort are unnecessary.

Which is the better expression—*two boys and myself*, or *three of us boys*? Is it polite to say *I and my friend*?

### EXERCISE 10

#### Written

*Write a composition, the length to be determined by your instructor, to which can be properly applied one of the following titles: A narrow escape, A sad accident, Almost a catastrophe, All due to carelessness.*

Let this be a truthful account of something you have actually witnessed. In some respects this is the most difficult task you have been given. Try to do it well. Perhaps it will be wise to keep in mind, while writing, an outline like the following:

I Time and place

II Circumstances leading to the exciting moment

III The exciting moment

IV \_\_\_\_\_

A single sentence may be enough for the first

topic, but the second may call for ten. Be sure that every circumstance is made clear, otherwise the reader will become confused, not seeing things distinctly but guessing at them and sometimes guessing wrong. Failure to state some one little particular may spoil the entire narrative. The third topic, however, will be most trying of all; for at exciting moments a great deal happens, the senses receive many impressions, and the emotions are ever changing. Follow the chronological order if possible; that is, narrate first what happened first, second what happened next, and so on. Can you guess what the fourth topic should be? Perhaps as you will narrate the incident no fourth topic will be necessary.

### EXERCISE 11

#### Oral

*Criticise the following hastily written school theme, pointing out the good as well as the bad.*

Is the composition well planned? Do you miss any details necessary for a clear understanding of things? By what devices does the writer convey the idea of excitement, toward the end of the narrative? If asked to rewrite the composition, what changes should you make?

## AN EXCITING CONTEST

The track was fine and smooth, without much dust, and there could not have been a better day for a race. The grandstand was crowded. All along the fence lining the track were hundreds of automobiles. Behind the grandstand there was a continuous roar from the big racers.

A race had just been finished and there was a moment's pause. Then out on the track came a large Peerless followed by a small White steam. The Peerless was a sixty-horse-power car driven by the well-known Barney Oldfield, while the White was a smaller car of about fifteen horse-power driven by Webb Jay, also well known in racing circles. Most of the crowd were inclined to laugh at the White, but men who knew more were of a different opinion.

The cars were on the line, the Peerless making a noise like ten Gatling guns, the White making the peculiar hiss due to the fierceness of the fire under her boiler. The signal was given and the cars were off, each striving for the inside at the first turn. Great clouds of dust rolled up, hiding them from view as they passed the first turn, the Peerless leading. It seemed but a second or two before they were round again. As they turned into the home stretch all you could hear was the peculiar hum of the wheels. This, as they drew near, grew louder, and as they got opposite there was a very great noise, a flying of dust—and they are taking the next turn. Within a minute they were round again, plowing through the dust which had not had time to settle.

Four times they went round the course at that fearful pace. As they started the fifth, the people went wild

with excitement, for the little White was leading. Around the turn they go, great clouds of dust rolling up. Down the back stretch they fly, around the curve at the far end of the course, and turn into the home stretch. The excitement is intense. On come the cars like battleships firing all their guns. The White is gaining, gaining, gaining at a good rate. Nearer and nearer they come. The White draws further away from the Peerless. The dust is so thick that the cars can hardly be seen. There is a final rush and a roar, and one of the most exciting races ever run on a circular track is finished. The plucky little White is winner.

### EXERCISE 12

#### Written

*Write a short composition to which you can give the title An exciting moment.*

This may be a bit of adventure, a critical point in some game or contest, or an experience similar to the one called for in Exercise 10. Do not waste time by giving too many preliminaries, but come quickly to the exciting moment. Then try the effect of a number of short sentences; often they are better than long ones, when the writer is trying to convey the idea that much is happening all at once. Try using the present tense, but be careful not to mix tenses. See Exercise 82 on page 139.

## CHAPTER III

### EXPOSITION

CHAPTERS I and II are made up of exercises in narration, a form of composition which gives an orderly report of action. A story is a narration. An orderly account of what you did last Saturday would be a narration. Any composition, long or short, which gives in orderly fashion the particulars of an event or a series of events is a narration. It is the commonest, though not necessarily the simplest, kind of composition used in talking and writing.

One secret of a good narrative lies in the word orderly. Unless particulars are given in proper order, the account becomes "all mixed up." Usually it is best to follow the chronological order, telling first what happened first, second what happened next, and so on to the end. But even though orderly a narrative is sometimes faulty because incomplete. How often when telling a story, especially if the listener be a child, is one interrupted by questions. The questions come

because particulars have been overlooked which are quite necessary for a clear comprehension.

Oftentimes these particulars have to do with what is called Exposition. A perfect definition of this word would lead us into deep waters. For the present it is enough to say that exposition means almost the same as explanation. We use exposition when we tell how we did a certain example in arithmetic. We use it in telling how ice cream is made, why some birds go south for the winter, what makes the locomotive puff, or why we were late for school. This paragraph is an example of exposition, in that it tries to explain the meaning of a word.

Order and completeness are quite as essential in exposition as in narration. Not always is it possible to follow a chronological order, but a plan of some sort is desirable lest the explanation become confusing. And it is necessary to watch lest some important detail be overlooked, especially when one is explaining something very familiar to himself but quite unfamiliar to the one he is addressing. Your aunt, though learned in many ways, probably knows but little about boys' games. If explaining to her how squash is played, it would be necessary to give many particulars which at first might seem to you quite unnecessary.

The tasks which follow may seem simpler than those in the preceding chapters, but in reality they are more difficult. If it be true that there are fifty who "take in" all that they witness where there are but twenty-five who are able to record what they have seen in an orderly narrative, it is probably true that there are twenty-five who "see through" things where there is one who has the ability to explain to others what he has seen through. Clear minds are rare.

### EXERCISE 13

#### Oral and Written

*Write answers to as many of the following questions as you can in the time allotted, and come to class prepared to answer orally several more.*

Do not attempt too much. You will do well if you succeed in giving clear, *complete* answers to three or four questions. Write as if to one who does not grasp things easily and must have everything explained very clearly and in simple language. When convenient, let the first sentence of an answer include the wording of the question. If several reasons are advanced, perhaps it is well to begin with the simplest, the most obvious.

Probably in doing this task and others soon

to follow you will use somewhat frequently sentences containing enumerations. On page 177 are examples showing how such sentences should be punctuated.

1. Why do birds have bills instead of teeth? 2. What advantage is there in using a "bob" when fishing? 3. Why is the baseball made spherical, the football spheroidal? 4. What things affect the climate of a place? 5. Why are story books illustrated? 6. Why does not the pond begin to freeze at the bottom? 7. Of what use are city parks? 8. What causes tides? 9. Why is football condemned by so many? 10. Why is a flash of lightning followed by thunder? 11. What causes day and night? 12. Why do so many rivers flow by large cities? 13. Why are so many pupils late to school? 14. Why are the ball bat and the tennis racquet so different in shape? 15. How do boys' books differ from the books girls enjoy reading? 16. Why do so many foreigners come to our country?

#### EXERCISE 14

##### Oral or Written

Ability to make things clear often receives a severe test when one is unexpectedly asked to direct a stranger on his way. Possibly all of us know how unpleasant the feeling is which comes when, a few minutes too late, it flashes across us that we have carelessly misdirected some one.

No doubt all of us have ourselves been mis-directed and know what it means to tramp a weary mile or two simply because some one has been careless. What respect we have for the clear-headed farmer who obligingly stops his horses and gives directions as unmistakable as his furrow is straight, not forgetting distances, points of compass, the noticeable objects along the way. Possibly he traces a rude map of the region, marking out in the sand with the butt of his whip each road and crossroad. At any rate, he makes the way clear before he returns to his plowing.

*Give brief yet clear directions for finding four or five places suggested by the list below. Write as if to one unacquainted with your town.*

1. A certain pool in a trout stream. 2. A certain counter in a department store. 3. The nearest fire-alarm box. 4. A hollow tree in which you have hidden your rifle. 5. A place where arbutus, or some other favorite wild flower, grows. 6. Your doctor's office. 7. The railroad station. 8. A good restaurant.

**EXERCISE 15****Written**

*Give careful directions for making something in the following list. Select, if possible, something you yourself have made.*

1. A work-bench. 2. A fancy lamp-shade. 3. A cornstalk fiddle. 4. Pop-corn balls. 5. An ice-boat. 6. A log cabin. 7. Coffee. 8. A camp stove. 9. A window-garden. 10. A magic lantern. 11. A catamaran. 12. Maple sugar. 13. A water-wheel. 14. Butter. 15. A willow whistle. 16. A double ripper. 17. A bead chain. 18. A raft. 19. Apple dumplings. 20. An aquarium. 21. Ice cream. 22. A water telescope. 23. A toboggan-slide. 24. A cosey corner. 25. A balloon. 26. A tree-top house. 27. A pretty apron. 28. A canoe. 29. A beehive.

Try to imagine what mistakes a novice might make in following your directions, and warn against them. Tell what should not be done, as well as what should be done. Even though you have little skill in drawing, try to make clear your plans by means of rough illustrations. The eye may see at a glance something which would be difficult to indicate even by writing a long paragraph.

**EXERCISE 16****Written**

*Explain how some simple instrument, contrivance, or machine does its work. Select, if you can, from the following list.*

1. A grindstone. 2. A nutmeg-grater. 3. A thermostat. 4. A churn. 5. A compass. 6. A mouse-trap. 7. An ash-sifter. 8. A fountain-pen. 9. A spirit-level. 10. A horse-rake. 11. An egg-beater. 12. A thermometer. 13. A sun-dial. 14. A wrench. 15. A student-lamp. 16. A carpet-sweeper.

**EXERCISE 17****Oral or Written**

*Read carefully the following composition, then prepare a similar account telling how some common thing is made.*

This task will take you to some mill or factory and will call for accurate observation. Before telling how a machine does its work, it is often necessary to describe it—tell what it looks like. In other words, it is often necessary to compare that which is unfamiliar with that which is well known, pointing out similarities and differences. Every one has seen a pair of shears; how proper it was for Mr. Frentz to say that the device he

was describing was little more than a strong pair of shears. How large a machine? As large as a sewing-machine.

#### NAILS \*

The making of nails is one of the oldest American, as it is one of the oldest English, industries; but in Great Britain the greater part of the product has been hand work, in America machine work.

Of modern nails, the wire, or French, nails, and the common cut nails are made in quantities which far exceed all other kinds. The wire nails have increased enormously in general use during the last fifteen or twenty years, but there are still many purposes for which cut nails are preferred.

The process of making wire nails is exceedingly simple and almost wholly automatic. A large reel or spool of wire of a size equal to that of the shank of the nail to be made feeds forward at each revolution of the machine a piece of wire equal to the length of the nail and a fraction of an inch more.

This is seized firmly by clamps, which straighten while they hold it, and at the same time a pair of jaws so cut the wire as to leave a sharp point to the nail.

Before the clamps let go their hold, a hammer, the face of which is a die, strikes the other end of the wire a sharp blow, which forms the head.

The clamps have corrugated surfaces, not merely to hold the nail more securely, but to impress upon it a

\* Reprinted from the Youth's Companion by permission of the Perry Mason Co.

series of ridges and depressions, which make it harder to draw out when once driven home.

The making of cut nails is less automatic and much harder. Any one who has seen a nail-maker at work will understand the aptness of the old expression, to "work like a nailer." The iron for cut nails is first rolled into sheets, the thickness of which is equal to the thickness of the nail. It is then cut into plates as wide as the nail is long, and of such length as a man can handle conveniently—say from fifteen to twenty inches.

The nail-cutting machine is a heavy, compact piece of mechanism not much larger than a sewing-machine, before which the nail-maker sits on a stool. It consists of but little more than a pair of shears strong enough to cut iron three-eighths of an inch thick, and a heading hammer.

Any one who will examine a cut nail will find that the shank tapers, not on all four sides from the head, as he may have supposed, but on two sides only. The other two sides are parallel. It is the neglect to notice this fact which leads so many persons to start a nail into wood in a way which splits it.

From a small furnace near the machine the nail-maker draws a plate which has come to a dull red heat. Holding this by means of pincers, he feeds the edge farthest from him to the jaws of the machine. As they descend they shear a tapering strip from the edge. This is seized by clamps, which hold it just long enough for the heading hammer to strike the blow which forms the head, and then drop it.

Now if the nailer were simply to push the plate forward again, the tapering character of the strip which is sliced off would destroy the rectangular shape of the

plate, and the nails would neither be of a length nor have square heads and points. To obviate this difficulty, the plate must be turned over between every two nails that are cut, so that the head of the nail will come alternately from one side of the plate and from the other.

This—and it is the principal part of the nailer's work—is done with a simple turn of the wrist, and the plate is fed forward as before. As the machines run at considerable speed, and the "flop" must be accurately timed in order that the end of the plate may meet the shears at the right moment and in the right place, the difficulty and the tiresome nature of a nail-maker's work may be imagined. Some idea of it may be had by holding the thick end of a shingle in a pair of tongs and attempting so to turn it with a single motion of the wrist that alternate sides will lie uppermost on a table.

A good nail-maker will make from two to four flops—that is, will cut from two to four nails—a second, the smaller nails, of course, being made more rapidly than the larger ones. As the plate grows cool it is returned to the oven to be reheated, and another plate takes its place.

A nail-maker's hands and arms always show the character of his work by the tremendous development of certain special muscles and by callouses, which become as hard as horn.

The common names of nails—sixpenny, eightpenny, tenpenny, and so forth—are believed to be corruptions of six-pound, eight-pound and ten-pound—names given in England to denote the weight of one thousand of a given kind of nails. Sixpenny and eightpenny was an easy step from "six-pun'" and "eight-pun'."

EDWARD WILLISTON FRENTZ

**EXERCISE 18****Oral**

*Read the following with great care, that you may be able to answer questions concerning it later on.*

**HOW TO PITCH A TENT\***

When five or six o'clock draws near, begin to look about you for a good level dry place, elevated some few feet above the surroundings. Drop your pack or beach your canoe. Examine the location carefully. You will want two trees about ten feet apart from which to suspend your tent, and a bit of flat ground underneath them. Of course the flat ground need not be particularly unencumbered by brush or saplings, so the combination ought not to be hard to discover. Now return to your canoe. Do not unpack the tent.

With the little axe clear the ground thoroughly. By bending a sapling over strongly with the left hand, clipping sharply at the strained fibers, and then bending it as strongly the other way to repeat the axe stroke on the other side, you will find that treelets of even two or three inches diameter can be felled by two blows. In a very few moments you will have accomplished a hole in the forest, and your two supporting trees will stand sentinel at either end of a most respectable-looking clearing. Do not unpack the tent.

\* Reprinted from *The Forest* by permission of Messrs. McClure, Phillips, & Company.

Now, although the ground seems free of all but unimportant growths, go over it thoroughly for little shrubs and leaves. They look soft and yielding, but are often possessed of unexpectedly abrasive roots. Besides, they mask the face of the ground. When you have finished pulling them up by the roots, you will find that your supposedly level plot is knobby with hummocks. Stand directly over each little mound; swing the back of your axe vigorously against it, adze-wise, between your legs. Nine times out of ten it will crumble, and the tenth time means merely a root to cut or a stone to pry out. At length you are possessed of a plot of clean, fresh earth, level and soft, free from projections. But do not unpack your tent.

Lay a young birch or maple an inch or so in diameter across a log. Two clips will produce you a tent-peg. If you are inexperienced, and cherish memories of striped lawn markees, you will cut them about six inches long. If you are wise and old and gray in woods experience, you will multiply that length by four. Then your loops will not slip off, and you will have a real grip on mother earth, than which nothing can be more desirable in the event of a heavy rain and wind squall about midnight. If your axe is as sharp as it ought to be, you can point them more neatly by holding them suspended in front of you while you snip at their ends with the axe, than by resting them against a solid base. Pile them together at the edge of the clearing. Cut a crotched sapling eight or ten feet long. Now unpack your tent.

In a wooded country you will not take the time to fool with tent-poles. A stout line run through the eyelets and along the apex will string it successfully

between your two trees. Draw the line as tight as possible, but do not be too unhappy if, after your best efforts, it still sags a little. That is what your long crotched stick is for. Stake out your four corners. If you get them in a good rectangle and in such relation to the apex as to form two isosceles triangles of the ends, your tent will stand smoothly. Therefore, be an artist and do it right. Once the four corners are well placed, the rest follows naturally. Occasionally in the North Country it will be found that the soil is too thin, over the rocks, to grip the tent-pegs. In that case drive them at a sharp angle as deep as they will go, and then lay a large flat stone across the slant of them. Thus anchored, you will ride out a gale. Finally, wedge your long sapling crotch under the line—outside the tent, of course—to tighten it. Your shelter is up. If you are a woodsman, ten or fifteen minutes has sufficed to accomplish all this.

*The Forest*, by STEWART WHITE.

Are Mr. White's directions clear, orderly, complete? What one thing above all others does Mr. White wish to impress upon the reader? How does he do this? How many things does he warn the reader not to do? Has Mr. White used *you* and *your* more freely than was necessary? Try to reconstruct some of his sentences, omitting these words. Suggest an appropriate title for each paragraph. Put a plan of this composition on the blackboard.

**EXERCISE 19****Written**

*Write a composition, about half as long as Mr. White's, in which you tell how to do something. Draw from your own experience, yet select if possible from the list which follows.*

1. How to mark out an elliptical flower-bed.
2. How to darn stockings.
3. How to get up an amateur circus.
4. How to build a fire out of doors.
5. How to remove stains from clothing.
6. How to mark out a tennis-court.
7. How to clean windows.
8. How to locate a bee-tree.
9. How to make hay.
10. How to manage a Hallowe'en party.
11. How to wash dishes.
12. How to sweep a room.
13. How to mark out a baseball diamond.
14. How to take care of a bicycle.
15. How to catch trout.
16. How to train a bird-dog.
17. How to take a picture.
18. How to learn to swim.

## CHAPTER IV

### DESCRIPTION

A STORY which fails to let the reader know how its characters look and in what kind of place they live does not satisfy. Frequently an exposition is as blind as can be, until a picture is given of the thing—a machine, we will say—the workings of which are being explained. In fact it matters little what we may be talking or writing about, we are sure to need pictures sooner or later. The kind of composition which gives a picture is called description. Speaking with greater accuracy, all records of what the eyes see, the ears hear, the nose smells—all records of impressions are called descriptions.

What is the secret of this important kind of composition? Evidently it is clearness. Before we can describe anything clearly, we must see it clearly. But even though we see a thing clearly, have it before us as we talk or write, it is seldom easy to describe it. Perhaps we use words inaccurately, or carelessly forget to mention some



FRANKLIN'S BIRTHPLACE.<sup>1</sup>

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important detail. And even though we have seen clearly, have used words with precision, and have forgotten no detail, all may be confusing because the description is not given in an orderly manner. It is like a machine improperly put together. If you would make your descriptions clear, be thorough, be accurate, be orderly.

**EXERCISE 20****Written**

*Imagine that one of the following things has been lost or stolen and that you have been called upon to give in ten or fifteen lines an accurate description of it. Use complete sentences.*

1. A set of old china. 2. A piece of furniture. 3. A postal album. 4. A piece of jewelry. 5. A dog. 6. A cat. 7. A horse. 8. The schoolroom clock. 9. An overcoat. 10. A boat. 11. A bicycle. 12. An odd cane. 13. A school-book. 14. A canary. 15. A piece of statuary.

**EXERCISE 21****Written**

Perhaps Mars is inhabited and perhaps not. We will imagine that it is, and that wireless telegraph communications have been established.

Messages are flying back and forth, for the Martians want to know all about our world and we are equally curious about theirs. We learn that there are no church spires in Mars, no ferry-boats, no easy chairs; in fact there are very few things such as are familiar to us.

*Write a twenty-line description for an inhabitant of Mars, selecting a subject from the following list. Make your description clear as sunlight; otherwise you will not be understood. Bring in explanation, if it is needed.*

1. Church spires. 2. A ferry-boat. 3. Easy-chairs.
4. A telescope. 5. The peanut man's outfit. 6. A hurdy-gurdy. 7. A watch. 8. A jack-knife. 9. A school-room desk. 10. A postage stamp. 11. A bicycle. 12. An apron. 13. An electric light. 14. A banjo.

## EXERCISE 22

### Written

Opposite page 36 is a picture of Franklin's birthplace. In many ways it differs from the houses we see nowadays. Notice the overhanging upper story, the projecting foundations, the cellar door, the small-paned windows. If you were describing it, what should you mention first? What next? How would it do to begin at the bottom of the picture and work up? Or



Photographed by Eugene D. Field

## THE OLD HOME



at the top and work down? Or would it be better to give in a sentence or two a general description, then go into details, finally giving the impression the picture as a whole makes on you?

*Study the picture, determine how you will proceed, then describe it as well as you can in fifteen lines.*

### EXERCISE 23

#### Written

Opposite page 38 is the picture of another old building. It is a larger, more elaborate dwelling than Franklin's; there is more in the picture to describe. Notice the trees, the shadows, the roadway—a score of things which the other picture lacks. There is more feeling in this picture, more to stir the emotions. You cannot help thinking of how much has taken place in this ancient dwelling, of the good times and the sorrowful times it knew before the days of the telephone and the telegraph. Who planted the elm trees and the lilac bushes?

*Write a forty-line description of this photograph. Let the first four or five lines sketch the scene in outline, then give in systematic order the details. End with an account of how the picture impresses*

*you, what it calls to mind. Personify the dwelling, if you wish.*

### EXERCISE 24

#### Oral

*Describe a building with which you are well acquainted. Perhaps the following list will prove suggestive.*

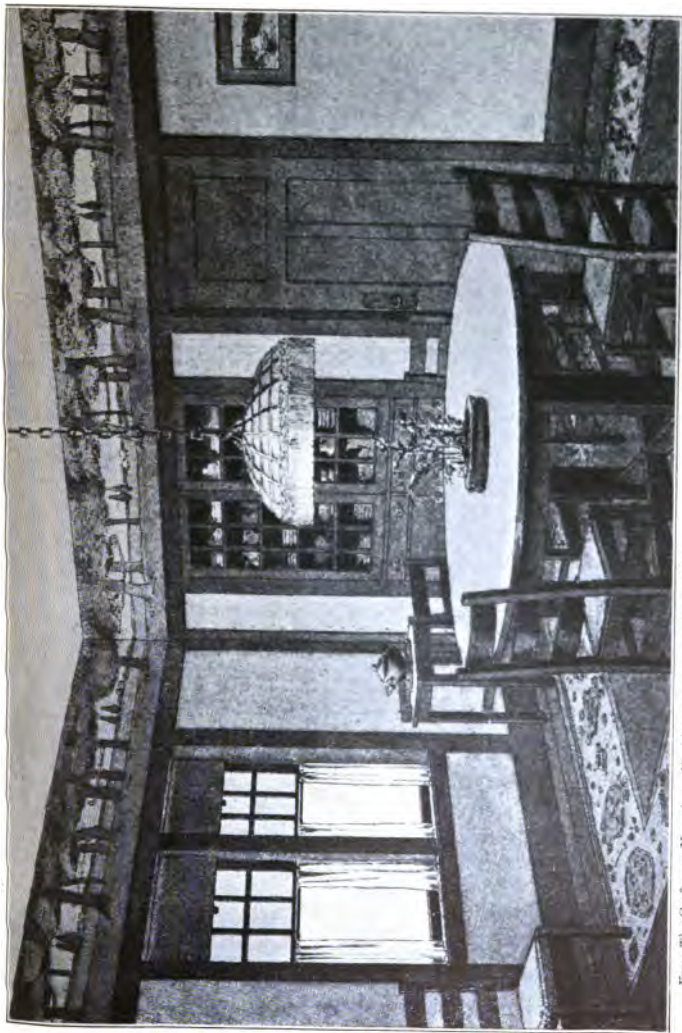
1. The oldest house in town. 2. My house. 3. The house across the way. 4. The schoolhouse. 5. A skyscraper. 6. A deserted farmhouse. 7. A log cabin. 8. The blacksmith-shop. 9. A factory. 10. The railroad station. 11. The roundhouse.

### EXERCISE 25

#### Written

Here is an architect's drawing showing a dining-room in a model house. Examine it carefully to see whether you like it. What, should you say, are its dimensions? What are its most noticeable features, distinguishing it from other dining-rooms you have seen?

*Describe this picture in ten or fifteen lines; then, if you care to, add five or ten lines giving your approval or disapproval of the architect's plan.*



From The Craftsman Magazine. Used by permission of the publisher

### THE DINING-ROOM



**EXERCISE 26****Oral or Written**

*Give as accurate and telling a picture as you can of one of the following interiors. Imagine that you are talking to a blind boy. Do not forget that you have other senses besides the sense of sight.*

1. Our attic. 2. Our cellar. 3. A store window.
4. The bird store. 5. A stateroom. 6. A Pullman car.
7. A country store. 8. Our pantry. 9. The woodshed.
10. A boy's room. 11. A cosey corner. 12. A beehive.
13. The waiting-room at the dentist's. 14. The school-room.
15. The waiting-room at the railroad station.
16. A section of a department store. 17. A studio.
18. The reading-room. 19. The blacksmith-shop.
20. The gymnasium. 21. A cave. 22. A mine. 23. A log cabin.
24. An auction room. 25. A church steeple.
26. An engine-room.

## CHAPTER V

### DESCRIPTION—*Continued*

A CAMERA, if given sunlight, tells the truth. Whatever comes in front of its lens appears in the photograph. No detail is forgotten, nothing is out of its proper place. The human eye is a camera. In a way it is right to say that whatever comes in front of it is photographed on the retina. Yet we all know that much which the eye sees does not make any permanent impression; we retain merely what interests us and let the rest fade away. And in describing what we have seen not only do we give far fewer details than the camera gives, merely selecting an item here, an item there, and assuming that the imagination of the one to whom we are writing or talking will supply the rest, but we tell how we are impressed. We give our emotions. A camera does not select, a camera does not express emotions peculiar to itself; for a camera is without brains and heart.

It will be well to remember this distinction

between a camera and a person, while doing the tasks which follow—tasks somewhat more difficult than you have attempted thus far. Remember that you have a brain and a heart. Remember that what you see in a picture or a scene differs from what any one else sees in it; for no two pairs of eyes select the same things. But be like the camera in one respect. A camera stands still, except when moved by the photographer. Sometimes when we are describing a scene we tell what we see from one standpoint, and then, without notifying the reader, we continue our description from another standpoint. This, of course, causes confusion. It is well to let the reader know at the beginning of a description what the describer's viewpoint is, and of course it is essential that the reader be notified whenever there is a change in viewpoint.

### EXERCISE 27

#### Written

*Think of some place out of doors which interests you exceedingly, a place you like to visit over and over again. Describe it for a friend who lives across the Atlantic. Try not only to make him see it, but to make him like it. Perhaps the following titles will prove suggestive.*

1. Our swimming-hole. 2. A trout-pool. 3. A way-side watering-trough. 4. A village green. 5. A nook in the woods. 6. A flower garden. 7. A maple grove. 8. The picnic-grounds. 9. The apple-orchard. 10. The school-yard. 11. The lumber-camp. 12. A bit of a city park. 13. The wharves. 14. The athletic field. 15. The mill-pond. 16. The tennis-courts.

To describe clearly an extended view calls for more ability than any task assigned thus far, for where the eye sees so much the necessity of selecting a few things from among many becomes great, as does the necessity of having a definite plan. In the first canto of Scott's *Lady of the Lake* there is a most elaborate description of the Trossachs, a wild glen. First, Scott gives in a few sentences a general description. Then, beginning at the bottom of the ravine and gradually climbing to lofty peaks, he describes the vegetation. Finally he pictures a rivulet running through the glen, telling how it winds in and out, and, growing larger and larger, at length flows into Loch Katrine. Not only is his description very thorough and orderly; it is made beautiful and vivid by means of comparisons. The rocky summits suggest to him turrets and domes and battlements. The brier-rose and the creeping shrubs are banners. The streamlet, as it broadens here and there, forms a dark-blue mirror.



**RYDAL WATER**



Many of the trees clinging to the rocks are likened to brave warriors. Scott was a poet, with an eye trained to see beauty, and a mind that was quick to discover likenesses. But we are all poets, to a degree, and can train ourselves to make, in a natural way, little comparisons that add beauty and vividness. Keep this in mind when performing the next two tasks.

**EXERCISE 28****Oral or Written**

*Describe the English lake shown in the illustration entitled Rydal Water. Try to profit by the suggestions given in the preceding paragraph.*

**EXERCISE 29****Oral or Written**

*Describe an extended view with which you are very familiar, giving your composition one of the titles suggested below.*

1. The city as seen from the top of a high building.
2. From the brow of the hill.
3. A large pond.
4. A country road.
5. Tracing the course of a stream.
6. A range of hills.
7. Looking down on the harbor.
8. A farm.
9. A village seen in the distance.
10. A battle-field.
11. Looking down a city street.
12. A park.

**EXERCISE 30****Written**

Here is a reproduction from a painting by Breton. It is called *Song of the Lark*. Does it interest you at all? It may not at first, but probably if you study it long enough interest will come. Where, should you guess, is the scene laid? Is it the sun that is rising behind the trees in the background, or the moon? Where is the girl going? How old is she? Does she look strong, vigorous, healthy? Is she an intelligent girl? Is she happy? Is she poor? In what respect is her costume unusual? She is listening, is she not? How does the painter let you know that she is listening most intently? When a great painter makes a picture, he has, usually if not always, a thought which he wishes to impress. Do you catch the thought lying back of this picture?

*Describe Breton's Song of the Lark and tell what the picture means. Pay particular attention to the expression of the girl's face.*

To give in a few lines a clear description of a person is of course most difficult; for such a description should tell far more than that which the camera tells. Notice the following, for



SONG OF THE LARK



example, taken from a recent number of the *Literary Digest*.

He is forty-six, a shy, gentle little man, seldom speaking, blushing when applauded, stuttering if suddenly accosted, and dismayed when people call him 'master.' He wears a close-fitting black frock coat. He is bald as an egg; his cheeks are bordered with a short gray beard; his strong, straight nose carries a pair of thick, round glasses, and the eyes that look through them are mild and a trifle wearied.

No doubt you will agree that this is a good description, and that it is good because it tells far more than could any photograph.

Here is another pen-portrait, taken from Dombey and Son. Perhaps it tells but little more concerning Mr. Bunsby than would a photograph; but it surely reveals the personality of Mr. Dickens. Can you tell how this portrait differs from the one just considered, as regards the method of description?

Immediately there appeared, coming slowly up above the bulkhead of the cabin, another bulkhead—human, and very large—with one stationary eye in the mahogany face, and one movable one, on the principle of some lighthouses. This head was decorated with shaggy hair, like oakum, which had no governing inclination towards the north, east, west, or south, but inclined to every point upon it. The head was followed by a perfect desert of chin, and by a shirt-collar and neckerchief, and

by a dread-nought pilot-coat, and by a pair of dread-nought pilot-trousers, whereof the waistband was so broad and high that it became a succeedaneum for a waistcoat, being ornamented near the wearer's breast-bone with some massive wooden buttons, like backgammon men. As the lower portions of these pantaloons became revealed, Bunsby stood confessed; his hands in their pockets, which were of vast size; and his gaze directed, not at Captain Cuttle or the ladies, but to the mast-head.

### EXERCISE 31

#### Written

*Write a description from ten to twenty lines long, suggested by one of the titles given below. Try to make the portrait reveal character. Imagine that the person whom you are describing is doing some characteristic thing.*

1. Grandmother. 2. The tramp. 3. A small boy with new rubber boots. 4. The disgusted fisherman. 5. The postman. 6. My best friend. 7. A beggar. 8. The baby. 9. The grocer's clerk. 10. Father. 11. Our doctor. 12. George Washington. 13. The electric car conductor. 14. The automobilist. 15. "Any rags!" 16. The hotel clerk. 17. The organ-grinder. 18. The boy who sits across the aisle. 19. The peanut man. 20. The girl behind the notion counter. 21. The football novice. 22. The small boy at the circus. 23. Faces seen at the Zoo. 24. The judge. 25. A face from the family album. 26. A successful cartoon. 27. Our parrot. 28. A mischievous girl in school.

## CHAPTER VI

### ARGUMENT

NARRATION tells a story, exposition explains, and description pictures. A fourth kind of composition, which consciously or unconsciously we use many times a day, is argument. When we try to reason out what is true, what is right, what is expedient, we argue. Success in life depends in no small measure upon one's ability to argue, for through argument we convince others and persuade them to do as we wish. Training counts here quite as much as it does in other kinds of battle, and there is no better place in which to begin systematic training than a school debating club. By all means join one as soon as you can, whether you are a boy or a girl. Learn to talk fearlessly when facing an audience. Learn how to defend yourself without losing your head or your temper when under fire. Here are a few simple suggestions which may help you in your early attempts.

1. In preparing a debate it is necessary to

spend a good share of your time in collecting facts. Before you can argue intelligently you must know your subject thoroughly. The judges too must be educated; otherwise they cannot determine whether your arguments are sound. Burke, one of England's ablest debaters, often devoted over a third of a speech to a clear statement of facts—information which his hearers needed before they could see the force of his arguments. Lincoln, it is said, won his law cases largely through his patient, thorough way of spreading out before judge and jury all the facts, rather than through shrewdness in argument. Be well informed yourself, then inform those whom you are addressing: that is surely the first thing in all debate.

2. The facts having been ascertained and clearly presented, it is time to advance reasons or proofs. In later years, if you remain in school, you will learn that there are certain definite ways of proving things, but to attempt to explain them now would probably end in confusion; so we will confine ourselves to three suggestions.

First, do not try to give too many proofs. Of ten which may occur to you, probably several are a little wide of the mark, do not really prove anything which you are under obligations to prove;

and several others, it may be, are after all too feeble to be of much value. Can you not spare them? Two or three strong proofs will be enough. A well-directed cannon is worth dozens of shot-guns.

Second, remember that merely stating an argument amounts to little. You must put facts back of it; you must restate it this way and that, illustrating it by example after example; you must clear away objections which may interfere with its acceptance. Drive it home.

Third, see that your matter is well arranged. Let your hearers know early in your plea what, in a general way, is to be your line of proof. It is equally important that you turn back, just before closing, and review what you have said, summarizing, condensing everything into a nutshell.

### EXERCISE 32

#### Oral

A statement to be debated is called a proposition. The proposition should be so simply and clearly stated that there can be no doubt in regard to what it means; for if one side understands the question in one way and the opposing side in another way, there can be no fair contest.

Many school debates end in a tangle because this matter is not properly attended to; and in the world at large it is probably true that wrangling and the hard feelings sure to follow are due less to a real difference in opinion than to carelessly worded and carelessly interpreted statements.

*Point out words in the following propositions which are too indefinite. Try to so reword each statement that it will no longer be vague.*

1. Sunday recreations should be prohibited. 2. Girls should be taught manual training. 3. Cheap books ought not to be circulated by public libraries. 4. It is wrong to hunt and fish. 5. Polar expeditions do not pay. 6. Too many hours a day should not be devoted to exercise. 7. Everybody should attend church. 8. City stores should close half a day a week during warm weather.

### EXERCISE 33

#### Written

*Select two propositions from those found below. Find three reasons in support of each and three against; arrange these in the order of their importance, placing the strongest last.*

1. Two half-holidays a week would be better for our school than one whole holiday. 2. Two sessions, one in the forenoon and one in the afternoon, would be better for our school than the present single session. 3. Monday

would make a better school holiday than Saturday. 4. Every boy should own a dog. 5. All cats should be exterminated. 6. Girls should contribute money to help defray the expenses of our athletic association. 7. If a street car is crowded, able-bodied men should offer their seats to ladies who are standing.

### EXERCISE 34

#### Written

*Take one of the reasons which you advanced in the preceding exercise and, using it as the first sentence of a paragraph, add a number of sentences reënforcing it. Explain, illustrate, or do whatever you think necessary to make your reasoning effective.*

*Take one of the reasons which you advanced in the previous exercise and try to show that it is weak or wholly false.*

### EXERCISE 35

#### Oral

No matter how carefully a military campaign may be planned, the opposing generals are practically sure to meet some surprises. The unexpected happens; things do not work out as planned. It is the same in debate, which after all is a kind of warfare. Frequently the enemy

discovers weak spots in what you have thought were your strongest arguments. Even though you have, very properly, studied both sides of the question with equal care, counter-arguments will be advanced which have not occurred to you at all, it may be. Such unexpected turns call for quick, clear thinking, ability to judge whether an attack is worth noticing or merely a ruse, ability to detect in one's opponent's argument a fallacy. A fallacy is an unsound or deceptive course of reasoning. It may take many different forms, and when cleverly disguised is often hard to detect, especially in the heat of debate.

*Show wherein consists the fallacy in each of the following. Make your explanation as clear as if you were taking part in a debate.*

1. Boys should not be allowed to go in bathing, for bathing frequently leads to fatal accidents. 2. For three years in succession it has rained on circus day; therefore circuses cause rain. 3. It always rains on circus day. To-morrow is circus day; therefore it will rain to-morrow. 4. When I asked Mary what time it was, she glanced at the clock and then said, "Ten-thirty." But when I looked at the clock a minute later, it was but twenty-nine minutes of ten. Therefore Mary meant to deceive me. 5. Mr. Clark the machinist says that my bicycle is very well made, but Tommy Jones and his brother William both say that it is worthless. Since two pronounce the wheel poor and only one pronounces

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it good, I conclude that I have a poor wheel. 6. Many great men have been wretched penmen. I am a wretched penmen; therefore I shall be a great man. 7. Birds can fly. I am much larger and wiser than any bird; therefore I too should be able to fly. 8. If I want a canoe I must buy one or else steal one. Since I cannot degrade myself sufficiently to steal, I shall never have a canoe unless I buy one. 9. Mary, who is five feet tall, looks charming in a blue gown. Therefore Edna, who is also five feet tall, would look charming in a blue gown. 10. The flowers of the field do not toil, yet how beautiful and happy they are! Therefore I will not toil. 11. I have never seen a purple cow, nor have I ever heard of one; therefore there are no purple cows. 12. Either it rains or it does not rain. It does not rain; therefore it rains. 13. The umpire said that the runner was safe at third base; but the runner admits that he was out. The third baseman is uncertain. I conclude that the runner was out.

### EXERCISE 36

#### Oral

*Let every pupil come to class prepared to advance arguments for or against two of the following statements, the two to be previously selected.*

The instructor will arrange in parallel columns on the blackboard arguments given for and against each proposition. As often as an argument is fairly refuted by any one, a line will be

drawn through it. At the close of the period a vote will be taken to determine whether the statements are true.

1. The girls should have an athletic association as well as the boys. 2. Pupils ought not to try to earn money while attending high school unless compelled to do so to support themselves. 3. Latin is a more useful language than French. 4. Every boy should be taught how to use firearms. 5. Football should be abolished. 6. Badges of honor should be given for excellence in scholarship, just as now they are given for success in athletics. 7. The school paper is of as much importance as the school athletic association. 8. Tennis is a better game than golf.

### EXERCISE 37

#### Oral

*Let the class select four members to debate one of the following propositions a week later. Those not selected will have the privilege of volunteering on either side.*

1. The orator exerts a greater influence than the editor. 2. The dramatist exerts a greater influence than the novelist. 3. Shylock is a nobler character than Isaac of York. 4. Rebecca is a nobler woman than Rowena. 5. The posting of advertisements on billboards should be prohibited by law. 6. The millionaire is more to be pitied than the man who has an income

of fifteen hundred dollars a year. 7. The publishing of cartoons of the President should be prohibited by law. 8. The dog is a nobler animal than the horse. 9. The doctor's profession is nobler than the lawyer's. 10. Two years of travel constitutes a better preparation for life than four years in college.

EXERCISE 38

Written

*Defend either side of one of the following propositions.*

1. A private workshop is better for the average boy than a library of one hundred well-chosen books. 2. A sailboat would be better for me than an automobile. 3. Our school should have an athletic field. 4. Birds reason. 5. The boy who lives in the country is more to be envied than the boy who lives in the city. 6. It is dishonest to get aid from a fellow pupil. 7. It is useless to own books, if one has access to a good public library. 8. Lee was a greater commander than Grant. 9. The Navy did better service, during the Civil War, than the Army.

## CHAPTER VII

### LETTER-WRITING

A LETTER is but a composition. Whatever practice we give ourselves in telling accurately and in a pleasing manner what we have heard or seen, what we have felt, what we believe, will help us to write better letters. There are, however, certain rules with which one should be familiar, rules established by custom in regard to how letters should begin and close. These will now be considered.

Every complete letter, it is well to remember, has seven parts: the *heading*, which tells where and when the letter is written; the *address*, which tells to whom it is written; the *salutation* or greeting; the *body* or letter proper; the *leave-taking*—*Yours truly* or *Very truly yours*, for example; the *signature* of the writer; the *superscription*, or that which is written on the envelope. Perhaps the best way to fix in the mind how these parts should be arranged will be to examine them one or two at a time through illustrations.

The *heading* is commonly placed in the upper right-hand corner of the first page, an inch or two from the top and fairly near the right-hand edge.

Heading

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158 Corporal St., Hartford, Conn.  
Oct. 25, 1904

In the model above, the various items are arranged in two lines; but one, two, or three lines may be used, according to the writer's taste. The date always comes last, and should never be omitted, no matter what the character of the letter may be. But the rest of the heading—that which tells where the letter is written—need not be given in full or at all, if the one to whom the letter is written knows perfectly well where the sender lives. Sometimes in social correspondence, but never in a business letter, the address of the sender and the date of writing are placed at the close rather than at the beginning. This is shown in specimen letters on later pages. Note that where two or more items are in the same line they are separated by the comma, but that no comma is placed at the end of a line, and no periods are used except after abbreviations. In other words, punctuation-marks are placed only where they are actually needed.

## Heading and address

158 Corporal St., Hartford, Conn.  
Oct. 25, 1904

Ditson, Spalding, & Company  
21 Elk St., Philadelphia

In a business letter the *address* comes invariably a space or two below the heading and near the left margin, the items being arranged in one, two, or three lines, grouped symmetrically. Here, as in the heading, no punctuation is needed at the ends of lines. In letters not of a business character, the address is commonly placed at the close. In writing to intimate friends or to relatives, the address is of course unnecessary and is omitted altogether.

## Heading, address, and salutation

158 Corporal St., Hartford, Conn.  
Oct. 25, 1904

Ditson, Spalding, & Company  
21 Elk St., Philadelphia

Gentlemen:

I am in receipt of your letter of the second

The *salutation*, you will note, comes a space below the address, in a business letter; in other letters where the address is omitted, a space or two below the heading. In either case, it begins at the left margin. If, however, the address is all on one line, and is very short, it is better to begin the salutation below the last letter of the address. Generally it is followed by a colon. What the salutation should be varies widely

Heading, address, and salutation

<div>158 Corporal St. Hartford, Conn. Oct. 24, 1904</div> <div>Professor John Tabb, Dear Sir: It will give the members of the Primrose Club great pleasure if they may have your</div>
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with circumstances. *Sir* and *Madam* are seldom used in ordinary correspondence, being very formal and frigid. *Dear Sir*, *Dear Madam*, *My dear Sir*, and *My dear Madam* are commonly used in business correspondence, and in letters to strangers or to those with whom one is not intimately acquainted. They are dignified and

courteous. *Dear Madam* is the proper salutation in a letter to an unmarried woman with whom one is not acquainted, yet it is also correct to write *My dear Miss Blank*. *Gentlemen* and *Mesdames* are practically the only forms now used in writing to business firms. *My dear Mr. Blank*, *My dear Mrs. Blank*, and *My dear Miss Blank* are used in social correspondence, though if Miss Blank is no longer young, *Dear Madam* is a better form. It is not necessary to suggest the scores upon scores of informal and affectionate salutations, of which *Dear John* and *Dear Mary* are the simplest types. Note that in all salutations *dear* does not begin with a capital except when it stands first, but that *Sir*, *Madam*, *Miss*, etc., being titles of respect, do begin with capitals.

The *body*, or letter proper, should begin a space below the salutation and immediately under the colon. There are few set rules to observe, yet here are hints which may be of service. First, business letters should be clear and brief, for time is valuable and misunderstandings expensive. Second, to begin with *As I have nothing else to do, I will write*, etc., etc., or *Having nothing else to do, I thought I would*, etc., etc., is surely uncomplimentary. It is, of course, unnecessary to conclude a letter with *Having nothing else to say, I will bring my letter to a close*. Especially in

business correspondence, it is well when answering a letter to refer to it in the first sentence, giving its date. Thirdly, avoid contractions. *Y'rs* for *yours*, *rec'd* for *received*, &—except in firm names—for *and* are not in good taste. We may write *etc.* for *et cetera*, however, and in business correspondence *inst.*, *prox.*, and *ult.* are allowable abbreviations for Latin words meaning *this month*, *next month*, and *last month*, as in the expression *your letter of the 21st inst.* Other indications of haste, such as undotted i's, uncrossed t's, lines crowded at the ends, neglected indentions, and above all scrawling penmanship, are, even though not intended to be so, disrespectful. Finally, fill the pages in regular order, unless but two pages of a folded sheet are needed, when the first and third may be used; and write across the page as the lines are arranged in a printed book.

You will find enclosed a check for ten dollars and fifty cents, the amount due according to your price-list. .

Yours truly,

William H. Burbank

Leave-taking and signature

The *leave-taking* should come a space below the body. Its position varies somewhat, according to its length. There are many forms, the

most common being *Yours truly*, *Very truly yours*, *Yours respectfully*, and *Yours sincerely*. Note that only the first word of the leave-taking begins with a capital, and that the last word is followed by a comma. It is best not to conclude the body of a letter with a sentence beginning with a participle and tacked on to the leave-taking. Instead of *Hoping I may hear from you soon, I remain*, etc., write simply *I hope to hear from you soon*. *I remain*, once popular, is seldom used to-day. Be very careful not to write *Yours respectively* for *Yours respectfully*.

The *signature* comes a space below the leave-taking, and near the right edge of the page. Except in informal letters, use for signature the name you wish your correspondent to use in reply. Confusion often arises when married women employ two signatures interchangeably. Mrs. Clark may sign her letters *Mary Alton Clark*, yet wish to be addressed as Mrs. John K. Clark. In such case she writes, a space below her signature, and near the left margin, *Please address Mrs. John K. Clark*. Confusion

Very sincerely yours,  
Mary Alton Clark

Please address  
Mrs. John K. Clark

Leave-taking and signature

arises also in regard to the signature of an unmarried woman. If Mary Alton is unmarried, she should, in writing to a stranger, follow the rule just laid down for married women, writing below her signature and to the left, *Please address Miss Mary Alton.*

The proper arrangement of the *superscription* varies with the shape of the envelope. Note the order in which the items are given: name, street address, city, state. The postal regulations call for a fourth item, the county. This is a

Superscription

<p>Mr. Henry K. Winslow 234 Spangler Avenue Philadelphia Pennsylvania</p>
---

reasonable request, but is often disregarded, especially in New England. If used, it should be on a line below the city or town. Note that all punctuation is omitted except the period following abbreviations. Here are a few hints in regard to superscriptions:

First, see that the envelope is right side up before addressing it. Second, place the stamp where it belongs—in the right-hand corner, not upside down nor diagonally. Third, write the

Miss Mary Alton  
234 Spangler Ave.  
Philadelphia  
Pennsylvania

address very plainly, giving the county except in cases where you are positive that it is unnecessary, and giving the state without abbreviation.

Mr. John H. Williams  
9521 Calumet Ave.  
Chicago  
Illinois  
Care of Mr. Edward F. Jones

It is never quite safe to write merely *City* or *Town*, when sending in-town letters, yet the practice is unfortunately common in social correspondence. In writing to a person who is away from his home—for example, staying with a friend—send the letter *Care of* the one with whom he is staying. Fourth, unless you use the regulation stamped return envelope furnished by the government, it is safest for the sender to write his name and address in the upper left-hand corner of the envelope. Fifth, write *28 West 56 Street*, not *No. 28 W. 56th St.*; *Reverend John M. Clark, D.D.*, not *Rev. Dr. John M. Clark*; *Dr. John M. Jones*, not *John M. Jones, M.D.*; *Professor Harold L. Lake*, not *Prof. Harold L. Lake, M.A.*; *John M. Geer, Esq.*, not *Mr. John M. Geer*, if Mr. Geer is a lawyer, or prominent in public affairs; *Mr. John M. Clark, Principal of Blank Academy*, not *Prin. John M. Clark*. Place *Hon.* before the names of judges, mayors, and governors.

No doubt many of the details given above are familiar to most young people, for we are taught how to write letters almost as soon as we know how to read. But merchants, manufacturers, and business men generally, constantly complain that their clerks do not know some of the simplest rules of letter-writing; and

it is to be feared that the same charge might be brought against those who write social notes. We are growing careless. It has seemed best, therefore, to treat the subject with unusual thoroughness. Here are a few final words of caution:

Use black ink, a good pen, and white paper of good quality, unruled, unperfumed. Envelopes and paper should match. Beware of "Letter Writers," little volumes containing specimen compositions to meet every occasion. It is better to be one's self, even if mistakes do occur, than blindly to follow a model. There are, however, reliable works which are well worth consulting. *The Etiquette of Correspondence* by Helen Gavit, *Studies for Letters* by Frances Callaway, and *The Correspondent* by James Wood Davidson are full of good suggestions.

### EXERCISE 39

#### Oral

*Answer the following questions.*

1. Name the seven parts of a complete letter. Under what circumstances may some of the parts be omitted?
2. What information is given in the heading? In what order are the items arranged? What item of the

heading should never be omitted? How should the heading be punctuated? If the address given in the heading is not the one to which the writer wishes a reply sent, how does he indicate this?

3. What is the proper place for the address? How should it be punctuated? Why in a business letter is it best to place the address before the body? Why is the address necessary at all?

4. How should the salutation be capitalized and punctuated? Where should it be placed? What is the proper salutation for a letter to an unmarried woman?

5. Where should the body of a letter begin? Why is it advisable in answering a letter to refer to it by date? What two objections can you make to the following beginning: *As I have nothing else to do, I thought I would write you a letter?*

6. Give the more common forms of leave-taking. How should the leave-taking be capitalized and punctuated?

7. What advice can you give in regard to the signature of a letter?

8. What items of information should appear in the superscription?

CHAPTER VIII  
LETTER-WRITING

*Continued*

HERE are sixteen specimen letters. Study them carefully. Try to find in them things which are not quite as you think they should be. There are questions on a later page which will test the thoroughness with which your work is done.

1

158 Corporal St., Hartford, Conn.  
Oct. 25, 1904

Ditson, Spalding, & Co.  
21 Bow St., Philadelphia

Gentlemen:

Please send by Adams Express the following articles:

1 doz. Keepwell tennis balls....	\$4.00
1 Kramer racket, 16 oz. ....	4.00
1 Kramer racket, 14 oz. ....	4.00
1 tennis net, "Quality A"....	1.60
1 marker .....	.75

You will find enclosed my check for the proper amount.

Yours truly,

William H. Burbank

## 2

DITSON, SPALDING, & COMPANY  
DEALERS IN ATHLETIC GOODS  
21 BOW STREET, PHILADELPHIA, PENNA.  
Philadelphia, Oct. 26, 1904

Mr. William H. Burbank  
158 Corporal St., Hartford, Conn.

Dear Sir:

Accept our thanks for your favor of the 25th inst. containing an order for tennis goods and enclosing check for fourteen dollars thirty-five cents (\$14.35). We are sending the articles by to-day's express, charges paid. You will find enclosed a receipted bill.

Gratefully yours,  
Ditson, Spalding, & Company

## 3

123 Garden Street  
Maplewood, Vermont  
Nov. 3, 1904

Cairn & Company  
29 Mayflower St.  
Boston, Mass.

Gentlemen:

The Round Table, a literary club of forty seniors in Maplewood High School, is to take up this winter a study of letters based upon the published correspondence of Longfellow, Stevenson, and one or two others. Our purpose in planning such a course, aside from the enjoyment coming from a somewhat

intimate acquaintance with the authors studied, is to teach ourselves something of the art of letter-writing. It has occurred to us that the first requisite of a good letter is good stationery. Your local representatives, Messrs. Wood & Towles, suggest that perhaps you will be willing to send us a few samples of what you consider correct in quality and style.

Our club has no treasury; it can therefore offer you no compensation, except the comfortable feeling that one experiences when aiding a good cause. It would be known, however, that you were the donors, and that your line of stationery is carried by a local firm. Perhaps some of our members would be led, sooner or later, to adopt your papers. But this is, of course, conjectural. If the request seems unreasonable, be assured that we shall in no way be offended.

Very truly yours,

Alice Helene Cowles,  
Secretary

4

CAIRN & COMPANY  
FINE PAPER MANUFACTURERS  
20 MAYFLOWER ST., BOSTON, MASS.

November 5, 1904

Miss Alice Helene Cowles  
Maplewood, Vermont  
My dear Miss Cowles:

Your letter of the 3d inst. is at hand and noted. We will make up for you three folders showing various styles of high-grade papers in different sizes, and arranged in such a way that they can be exhibited conveniently. It will take several days to

prepare these folders; we will, however, send them as soon as possible.

We are interested in the plan of your club, and wish you to feel that we esteem it a privilege to grant your request.

Yours very truly,  
Cairn & Company

5

111 Pine St.  
Deerford, R. I.  
Oct. 2, 1904

Dear Sir:

Permit me to thank you for your letter published in a recent issue of the Morning Chronicle. We boys feel precisely as you do about the matter. It does seem as if in a city containing so many parks there might be found some place where football could be played. We realize that the game is not one that helps grass to grow, and that spirited contests often attract noisy crowds. Doubtless there are still other drawbacks. Yet it does seem as if there were good points enough to overbalance the bad ones, and that the game deserves a public field. It is therefore a great pleasure to have you champion the cause.

You will pardon me, I hope, for sending you this note. Your letter pleased me so much that I have allowed myself to forget that you are a stranger, and probably too busy to read a boy's letter.

Respectfully yours,

John Hartley Hale

Mr. Henry Clark Wilson  
38 Schumann Terrace

6

38 Schumann Terrace

October 5

My dear young friend:

Few men are too busy to read a carefully written letter from a schoolboy, especially if it contain a compliment. At any rate, I have read your letter with interest.

Just what can be done to bring about the end we both desire, I do not at present clearly see; but perhaps some way will appear before long. It occurs to me as I write that I might, temporarily, help out by letting the boys use my lot, corner of Broad and Lincoln streets. It is not perfectly level, and there is a muddy spot in one corner which would have to be filled in. To remedy this defect would cost but little, however, and I think I could attend to it.

If the plan pleases you, will you not call at my house Friday evening at eight that we may talk it over?

Yours very truly,

Henry C. Wilson

7

264 Capron Street

January 4

Mrs. J. C. Simpson

239 May Street

Dear Madam:

I learn through your advertisement in to-night's Times that you desire a young girl to read to you and to write letters from dictation. Please consider me an applicant.

I am sixteen, a high school senior. I am not a trained

reader; that is, I cannot read with elocutionary effect. Nor can I claim to be unusually good in composition. It seems to me, however, that I should be able to read ordinary prose distinctly, and write with reasonable accuracy. By permission I refer you to Principal Wilbur F. Howells, who may be addressed at the high school.

I shall be pleased to call at your home whenever it may be convenient to you.

Very truly yours,

Adele M. Peberdy

8

Dear Ellinwood:

This will introduce to you my very good friend John Hartwell, who is to be in Waveland for a few weeks. You will find him a capital fellow, with athletic likings similar to your own. I am sure you will take pleasure in doing what you can to make his stay agreeable.

Your old-time college mate,

Marshall Hagar

34 Edgewood Place

November 24

9

Dear Miss White:

Please excuse me for being absent yesterday, and for not being prepared to recite to-day's lessons. Mother was quite ill, and it became necessary for me to remain at home and care for her.

Yours very truly,

Alfreda Roeder

June third

10

Wednesday, 8 a.m.

Dear Tom:

Lunch at twelve to-day. Come. Don't wear fine clothes, for the ponies need exercising. We shall want to take a long scamper out to the Camp and back. Remember, I never take "No" for an answer. James, who bears this note, has orders to seize you by force of arms if you show the slightest sign of resistance.

Yours,

Pembroke the Terrible

11

69 Peebles Court

My dear Miss Chadwick:

If you have no engagement for Wednesday evening, October tenth, will you not give us pleasure by dining with us informally at seven?

Very sincerely yours,

Margaret Harmon

Saturday, October sixth

12

2251 Girard Avenue

My dear Miss Harmon:

It will be a great pleasure to dine with you Wednesday, October tenth. How thoughtful you were to remember that mother's absence from home would leave me alone!

Very truly yours,

Elizabeth Chadwick

Monday, October eighth

13

Mr. and Mrs. Simpson request the pleasure of Mr. Wheeler's company at dinner on Wednesday, June twenty-third, at seven o'clock. To meet Mr. James Larkin.

23 Lear Street, June nineteenth

14

Mr. Wheeler regrets that a previous engagement prevents him from accepting Mr. and Mrs. Simpson's kind invitation to dine with them Wednesday, June twenty-third.

15

Mr. Wheeler accepts with pleasure Mr. and Mrs. Simpson's kind invitation to dine with them Wednesday, June twenty-third, at seven o'clock.

11 Rowe Avenue, June twenty-first

16

Simsbury, Conn.

October 13, 1904

Dear Mother:

It seems an age since you left us, but I suppose you have barely arrived and begun to "do" the Fair.

The post-cards came, and are almost as pretty as the German ones. We have swapped, because Fay liked mine better than hers, and she has taken her birthday money to buy an album. I have promised to help her put all her cards into it next Saturday, if it happens

to be rainy so that we cannot go chestnutting again. Privately, I hope it will be pleasant.

She and I take turns sitting at the head of the table, and you can imagine what a morsel she looked last night, sitting there so erect and dignified in your great carved chair. Katy had another accident with the china—only a common blue cup,—and you would have smiled to hear her say “It doesn’t matter,” just as kindly as you would have done. And she declined a second portion of pudding too, though it was the kind she ordered and was very good.

I believe I promised to write you about my new teachers. I was so unreconciled to parting with my dear Mr. Graves, and I even dared to tell him so. But he smiled at me in his own pleasant way, and only said, “You see, Miss Dale, I can’t be with you always!” I haven’t had time to “size up” the new ones yet, but thus far one of them seems so stern and the other so lovely and expectant that I can’t possibly slight either lesson, and so, between the two of them, I see strenuous days ahead.

Your loving eldest,

Edith

P. S. Fay sends love, and says to write to her.

### EXERCISE 40

#### Oral

*Answer the following questions.*

1. In the first specimen letter, might the heading have been given a different arrangement? Why is the

state not given in the address? Is the comma after Spalding necessary? What advantage is there in placing each item of the order on a separate line? Was it necessary to mention the price of each article? Why mention that a check accompanies the letter?

2. Was it necessary, in the second letter, to repeat the word Philadelphia in the heading? What is the meaning of *inst.*? What would *the 25th ult.* mean? Why do Ditson, Spalding, & Co. mention the receipt of their customer's letter?

3. How does the arrangement of the heading and address in the third letter differ from the arrangement of the heading and address in the first two? What is the uncontracted form of Messrs.? Why did not the secretary of the Round Table put *Miss* before her name?

4. Why, in the fifth letter, is the address placed after the body? Why in the sixth is it omitted? How do you account for the difference between the leave-takings in these two letters?

5. Account for the incompleteness of the heading and the address in the seventh letter? Where else might the heading have been placed? Had Mrs. Simpson been unmarried, what would have been the proper salutation? Criticise this letter of application, noting the good points and also anything which you think might be improved. What ought a letter of application to tell? Why should it, ordinarily, be brief?

6. Is it polite to seal a letter of introduction? What advantage is there in writing in the lower left-hand corner of the envelope containing a letter of introduction the words *Introducing Mr. ———*? Why, in this specimen letter, is the heading placed after the body and abbreviated somewhat? Under what circumstances

should a letter of introduction contain the complete address of the sender? Why should such a letter be brief and contain nothing but the introduction?

7. Study carefully the invitations contained in letters ten, eleven, and thirteen; then explain with accuracy how and why they differ. Comment in the same way on the replies to these invitations. Why do letters thirteen, fourteen, and fifteen contain no signature?

8. Important as it is to be careful about the conventionalities of letter-writing, they are, after all, of secondary consideration. What makes a letter from a friend delightful? Why do you read some letters many times, while others fail to interest you at all? What, then, is the secret of good letter-writing?

### EXERCISE 41

#### Written

*Come to class prepared to do the following tasks at the blackboard.*

1. Write the introductory and concluding parts—all, that is, except the body—of letters to five different firms.

2. Write the introductory parts of letters to the following: a doctor, a clergyman, a professor, the principal of a school, and a Miss Mary L. Jordon of 2251 Hecla Avenue in Chicago.

3. Direct envelopes to the following: a business house in New York, a clergyman in Cleveland, a physician living in a Maine village, the editor of a newspaper, a cousin of your own age who is visiting relatives in New Orleans, a boy friend who is spending the winter in

Edinburgh, a lawyer of your own town, the secretary of a college, the mayor of your city or the first selectman of your town, your aunt who is staying at the Waldorf Astoria in New York, two sisters whom you are inviting to lunch, Mr. and Mrs. Blank whom you are inviting to dinner.

4. Write appropriate headings for letters supposed to be written to-day from the following places: your home, the school, the Auditorium Hotel in Chicago, the steamship Tethys in mid-ocean, a village in Arizona, a camp in the woods.

## CHAPTER IX

### LETTER-WRITING

#### *Continued*

#### EXERCISE 42

##### Written

*Write one or more letters, according as your instructor may determine, selecting from the following group.*

1. To a friend, congratulating him on having won a prize in a tennis tournament. 2. To a school friend, inviting him to dine with you informally. 3. To Mr. and Mrs. Blank, accepting an invitation to dine with them Wednesday. 4. To your postmaster, asking him to forward your mail to a certain place for a given time. 5. To Perry Mason Company, asking them to send you the Youth's Companion for one year. 6. To the secretary of Blank College, asking him to send you a catalogue and also specimen entrance examination papers. 7. To the local paper, asking to have inserted for three issues an advertisement which you enclose. 8. To a friend, informing him that he has been elected a member of the school debating club, and explaining to him the nature of the organization, the time and place of meeting, etc.

Express the hope that he will accept the election. 9. To the secretary of the debating club, answering the letter called for in the preceding. 10. To your teacher, asking to be excused from reciting. 11. To your teacher, explaining your absence from school.

### EXERCISE 43

#### Written

*Perform one of the tasks called for below.*

1. You are contemplating spending your next long vacation in ———. Write to a friend who has been there, asking for information in regard to such things as you wish to know before making your decision. 2. Answer a letter inquiring about the place in which you spent your last vacation. Imagine that the letter is from a friend of your own age. 3. Your friend ——— is coming to town with some friends who wish to see the principal places of interest. He writes to you for advice. Map out for him a forenoon, or a whole day, of sight-seeing. Doubtless the party will get hungry; suggest where a good dinner may be obtained. Be very clear in all your statements. 4. Reply to a letter from some one of your own age asking what to read. Do a little more than give the titles of books, but do not interfere with your friend's enjoyment by telling too much about the volumes you recommend. 5. Write a mid-summer letter to a classmate, asking him to contribute an article to the school paper. Explain that as editor you have found it difficult to obtain suitable material for the October number. Discuss the kind of article

you think the readers would enjoy, and mention two or three topics on which you think he could write entertainingly. 6. Imagine that you are a college graduate. Write to a schoolgirl who has consulted you in regard to the advisability of joining a debating club.

### EXERCISE 44

#### Written

*Perform one of the tasks called for below.*

1. Answer one of the following advertisements:

Wanted: A high school boy who writes a good hand and can spell correctly, to do clerical work afternoons and Saturdays. Apply by letter to J. D. Flynn, 86 Miles Building.

Wanted: High school girl to act as amanuensis afternoons to elderly lady. Apply by letter to Miss Sarah Levermore, 99 Cordial St.

2. John Carrol advertises that he wishes to exchange his canoe for a bicycle. The canoe can be seen at Dolphin's boat-house, foot of Barnacle St. Write the advertisement and also a letter in reply to it.

3. The local paper has credited you with a brilliant play in football which in reality was made by some one else. Write to the editor suggesting that correction be made.

**EXERCISE 45****Written**

*Perform one of the tasks called for below.*

1. Charles, in his letter to you, finds fault with Mr. Henty's stories. Reply, defending the author. 2. Mary, with whom you have attended school in the city for years, has moved to a small town. In a fit of homesickness she writes a letter in which she bewails her fate and enumerates the many disagreeable features, both in school and out, of life in a small town. You reply, trying to cheer her, and attempt to show that what seem to be disadvantages may in time prove blessings. You remind her of some of the disadvantages of city life which she has overlooked. Do not simply give enumerations, but enlarge upon each argument till it acquires force. 3. Write to your friend the park commissioner, trying politely to persuade him that the parks should be thrown open for athletic contests. Write his reply in which he states, with politeness equal to your own, the reasons why your request cannot be granted. 4. Write to a friend giving an account of a spirited school debate to which you have recently listened.

**EXERCISE 46****Written**

*The tasks in this exercise call for chains of letters. Select the one which appeals to you most strongly.*

1. While crossing the Atlantic, you send adrift in a securely corked bottle a brief letter inviting the one who

finds the bottle to communicate with you. Write the letter sent adrift, the letter sent by the finder, and your reply.

2. On coming out of a store you take by mistake the wrong bicycle. Discovering your error an hour later, you hurry back to find your own wheel, which you had left at the curb, gone. You advertise. Give the advertisement, the reply received, and your final apology.

3. Mr. ——— of ———, a neighboring town, advertises that he has lost a valuable dog, a brief description of which he gives. A reward is offered. You have found a dog answering fairly well the description given; so you write to Mr. ———, asking him to call or send a messenger. But he replies that his dog has just returned; the dog found cannot, therefore, be his. He regrets that he has caused you trouble. Meanwhile your friend ———, who has recently removed to a neighboring town, writes you a letter telling of his first impressions of his new home. Quite incidentally he mentions that he has lost his dog, purchased soon before his removal. He thinks that perhaps the dog may have preferred old quarters to new, and has therefore gone back to them. You are asked to be on the lookout. You reply, telling of your experience with Mr. ———, and expressing joy that at last you have found the rightful owner. You are surprised that you did not at once recognize the little fellow. You will ship the dog at once. But back comes a note that the dog has been received; not the right one, however. He asks what he had better do with it. Write the advertisement and all the letters called for by the above circumstances; also write a letter to your invalid uncle, telling him all about your experiences and telling him what finally became of the dog.

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4. You write to Mr. A——, who owns a farm on the shores of ——, asking permission to camp next summer on his grounds. You describe the particular spot you have selected, a place you noted while driving by, a year or two ago. Mr. A—— replies granting your request, but suggesting that you may prefer one or two other spots, which he describes, giving the advantages of each. You write to Jack telling him that you are arranging a camping party for the coming summer and inviting him to join. You give him as many particulars as you think he should know, and add a little advice in regard to what he had better carry. Friend Jack replies accepting your invitation. He asks for further information on certain points.

5. You order from a New York firm dealing in camp equipment a bill of goods, giving explicit directions in regard to prices, when and where goods should be shipped, etc. The firm in its reply states that it has not in stock some of the articles desired, and inquires whether it may substitute others.

6. Charles writes from camp a birch-bark letter to Henry, who has been prevented by sickness from joining the party. Henry, on the campers' return, invites all to dine with him. Write his note to Charles, also Charles's reply. Clyde cannot come. Write his letter of regrets.

### EXERCISE 47

#### Written

*Perform one of the tasks called for below.*

1. Write to Mr. K——, cabinet-maker, ordering him to make you a bookcase, or some other article.

Give accurate particulars concerning materials, design, finish, etc. Make clear, if you wish, by means of drawings. 2. You are on a journey. Write a letter home telling about the trip. 3. You have been in a railroad accident. To allay possible anxiety, first telegraph home that you are safe, then write a letter giving particulars. 4. You have witnessed an electric-car accident in which several persons were injured. The electric railway's attorney writes asking you to state, as accurately as you can, all that you saw. Give his letter and your reply. 5. You have moved recently into a new house and are very enthusiastic about it, though you miss some things you had come to like in the old home. Write to a friend about it, making the description of the new home so vivid that your friend will get a correct impression. Be systematic, determining beforehand what order you will adopt in your description. Pay particular attention to your own room, or to some other which particularly interests you.

## CHAPTER X

### STORY-TELLING

It is improbable, though by no means impossible, that any one into whose hands this book may fall will ever become a great novelist. Yet it is doubtless true that many young people—perhaps it is safe to say most young people—have at times a secret longing to be great story-tellers. Not a few actually try a hand at it, only to find that longing to be a second Dickens or a second Scott, and trying to be one, and actually becoming one are three very different things. Great story-tellers, like great poets, are born, not made.

It often happens, however, that trying hard to do some worthy thing which is beyond our ability helps us in many ways. Trying to write a story, for example, may not produce a masterpiece, but it is pretty sure to increase our respect for those who have succeeded where we have failed. It makes us more sensitive to the beauty and strength of the works

of Hawthorne and Poe and the other masters. We read their stories with greater pleasure. Perhaps this is the main reason why a little practice in this line is profitable. But there is another, more practical reason. Back of all fiction lies imagination, the ability to put one's self in another's place. When Mr. Dickens wrote *Great Expectations*, he had to be many other people besides himself; he had to be an honest blacksmith named Joe Gargery, a little lad named Pip, a coarse convict with a vein of gold in his character, a steel-hearted lawyer, and a score of other people, shrewdly imagining what each would do and say under certain conditions. That is what every novelist must do; that is what you try to do when you write a tale for your classmates. And it is something very similar to this, is it not, that the merchant, the doctor, the teacher, the statesman has to do. It is difficult for any one to succeed in a great undertaking unless he has the power to put himself in another's place; it is difficult for him to succeed unless he has imagination.

Exercising the imagination through story-telling ought, therefore, to be exceedingly profitable; it should not be altogether disagreeable. First attempts may be somewhat crude, though

they are seldom uninteresting. The beginner often succeeds remarkably well, turning out little stories that are well worth listening to; and through practice many things at first very difficult become easier. For example, there is the matter of finding a plot. We discover sooner or later that there are events in our own lives which, when enlarged upon and changed a little—a story-teller has the right to tell things as they might have happened; he need not stick to the truth—make interesting little comedies and tragedies. We train our eyes to see stories lurking back of paragraphs in the daily paper. We form the habit of inventing stories to go with our favorite pictures, or to match a face seen but for an instant in the crowded street. No matter where we turn, we see, if our eyes are properly trained, tales well worth telling.

An old story tells that years ago, when pirates infested the seas, a small merchantman laden with dairy products was being pursued by an ill-looking craft, swift sailing and evidently well armed. Capture seemed inevitable, and the captain of the merchantman had made up his mind to surrender. But one of his crew hit upon a clever scheme. Several tubs of butter were brought up from the hold, and the

sides and deck of the ship, save for a little space about the companionway, were liberally smeared with the contents. When the pirates— But never mind the rest of that story. Here is a second.

Years ago, when robbers were a terror to the highways of England, a party of gentlemen and ladies were traveling by coach to London. As they became better acquainted, they fell into conversation; and as was quite natural, their talk drifted toward robberies and what should be done if the coach were attacked. All were more or less nervous, especially one gentleman who confessed that he had with him twenty pounds. A lady more calm than the rest suggested that he hide his money in his boots, a bit of advice which he acted upon at once.

Not many minutes later the robbers actually appeared. The door was thrown open, and a masked villain demanded money. Thereupon the lady spoke up promptly and said, "You will find what you want in that gentleman's boots." Off came the boots, and away went the robber, evidently satisfied with his find. When asked to explain her seemingly unpardonable conduct, the lady declined, for the time being, but invited all the passengers to dine with her the following evening at her London

home. After dinner she would explain all to their complete satisfaction.

**EXERCISE 48****Written**

*Complete either of these stories, adding details supplied by your imagination, and introducing conversation wherever possible. Perhaps you will prefer to tell your story in the first person, pretending that you are the nervous gentleman who lost his money, or the outwitted pirate.*

**EXERCISE 49****Written**

*Let each pupil bring to class four-fifths of a short story. After each has told his fragment of a tale, let the rest of the class try to invent an appropriate ending.*

**EXERCISE 50****Written**

*Write a short story based upon one of the following:*

1. John and his sister are standing in a badly crowded street-car. / He slyly removes her purse from her jacket pocket, meaning to tease her later on when she

discovers her loss. But by mistake his hand goes into the wrong pocket—not his sister's at all. Discovering what he has done, an hour later, he tries to find out whose money he has stolen.

2. Articles unclaimed at the custom house are after a while auctioned off. A bed-quilt was bought by a poor man at an auction. After being used for many years, it was ripped open and found to contain ——.

3. A gentleman returning from Canada by train brought with him a set of furs for his wife. Thinking to avoid paying duty on them, he persuaded a stranger sitting near him to wear them. The ruse was successful, so far as deceiving the customs officer was concerned, but when he wished the lady to return the furs, she objected. How did the incident end?

4. Some little boys were sailing a clockwork steamer on a small, rectangular reservoir. Setting the rudder at what seemed a proper angle, they launched the craft. The boat took a spiral course and finally “ran down” in the middle of the reservoir, too far from shore to be rescued by the stone-and-string method. The boat leaked; it must be rescued quickly. The boys could not swim. How was the steamer saved?

5. An anarchist plans to blow up the state capitol. He is crossing the park, towards dusk, carrying a satchel containing an infernal machine securely nailed up in a neat box and set to explode in one hour. Suddenly fear or repentance seizes the anarchist; he must rid himself of the satchel, placing it where no harm will be done. He does not understand infernal machines. He is very nervous, of course. What does he do?

## EXERCISE 51

## Written

No doubt you have discovered by this time how difficult it is to make characters talk in a natural manner. Yet the life of a story is often in its dialogue. When drawing a book from the library, do you never run through the volume hastily to see if it contains a liberal amount of conversation? It is excellent practice to imagine what various people would say under given circumstances.

*Write a page or two of conversation suggested by the titles found below. Use synonyms of HE SAID, to avoid monotony. Throw in little phrases here and there telling how the characters say this and that—with what facial expression, what gestures, what tone of voice. Bring out the personality of the speakers.*

1. Mary helps Emily unpack her trunk. They talk.
2. Overheard at the bargain counter.
3. A recess time chat.
4. Just before the game, John explains things to his Aunt Mary. Aunt Mary is from the country.
5. A schoolboy tries to persuade his father to buy him a canoe.
6. Two tramps plan the day's campaign.
7. Just before the battle.
8. A woman with four children and many bundles boards a train. Mary wants a drink, Tommy asks questions, etc., etc.
9. Two dogs

discuss their master. 10. The defeated football captain is consoled by his mates. 11. Conversation between a deaf lady and a street-car conductor. 12. A playground quarrel. 13. A country boy and a city boy praise their schools. 14. Tom Sawyer and Little Lord Fauntleroy.

### EXERCISE 52

#### Written

Oftentimes in plays, and in story-books too, a character is made to talk to himself—think out loud. Talking to one's self is called soliloquy. It is an ingenious device, as you can easily see. But soliloquy is more difficult than dialogue.

*Imagine any one of the following persons or things thinking aloud, first telling in a sentence or two the circumstances under which the soliloquy occurs.*

1. The waste-basket. 2. The school clock. 3. A football. 4. A show-window model. 5. A parrot at the bird-store. 6. The family cat. 7. The striker. 8. An old lady knitting. 9. A ragged man who cannot find employment. 10. The ragpicker. 11. The West Wind. 12. An ink-bottle. 13. An old sailor. 14. A broken paddle. 15. A mirror. 16. A cake of ice in the refrigerator. 17. A worn doorstep.

**EXERCISE 53****Written**

In the eighteenth century it was the fashion to tell stories in diary form. Sometimes letters were introduced. High school pupils of the present day occasionally employ this device with success, turning out short stories that are bright and readable. Perhaps you can do what others of your years have done.

*Write a few pages made up of extracts from an imaginary diary. Do not try to tell a story, unless this comes easy to you, but try to make what you write reveal character—make the reader acquainted with the one whose diary is presented. Perhaps the following titles will prove suggestive.*

1. The diary of a small boy. 2. The confessions of a schoolgirl. 3. The diary of a yellow dog. 4. The diary of a soldier. 5. The diary of an electric light.

**EXERCISE 54****Written**

It is a good plan occasionally to attempt a short narrative of the fairy-tale order, giving the imagination full sweep. Stop at nothing

preposterous; remember that in the realm of make-believe all things are possible.

*Write a short story suggested by one of the following titles.*

1. The interior of an iceberg.
2. The land where lost things go.
3. Riding on the back of the North Wind.
4. South-east of Nowhere.
5. The manuscript found in a bottle.
6. Seaweed Villa.
7. A day in an airship.
8. The subterranean passages recently discovered beneath our town.
9. To the center of the earth and back.
10. A fairy tale brought up to date.
11. Told by a piece of driftwood.
12. Ink-bottle imps and how they live.

### EXERCISE 55

#### Written

Here is a reproduction of Herkomer's *The Last Muster*. Who are these aged men, and for what purpose are they assembled? As your eye wanders from face to face, to what central figure does it inevitably return? What is the meaning of the title?

*Perform one of the following tasks: (1) Describe the picture as a whole. (2) Describe in detail one or two figures. (3) Invent a story suggested by the picture.*

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THE LAST MUSTER



## CHAPTER XI

### MISCELLANEOUS

LIFE is full of contrasts: tears and laughter, wisdom and folly, strength and weakness, success and failure, and so on and on through the round of human experience. In nature it is the same. Darkness follows light and light follows darkness. Summer brings heat, winter snow and ice. Beneath the lofty mountain peaks which battle with every wind that blows, lie peaceful green valleys. The ocean is now an angry demon, now a mild, sleepy giant.

Writers have a way of using contrast to make their compositions strong and effective. They know that white never looks more pure than when placed against something black and repulsive; that the hero will not seem really heroic unless there is a villain about; that the happy ending will not be appreciated unless it comes after many chapters full of sorrow and struggle. All this you have noticed many times, for the device is a common one; but it

may not have occurred to you to use it in your compositions. Notice how effectively it is employed in this schoolgirl theme:

#### BEFORE AND AFTER

April 9.—Oh, I am so tired to-day. I came down to breakfast, and afterwards I must have walked quite half a mile. I suppose I ought to take an egg, but somehow I don't want one. No, I do not know where your hat is, George. Find it yourself. By the bye, George, get me that book I was reading. I don't know where it is. Oh, you have plenty of time, for it is only ten minutes past one. After all, what does it matter if you are a little late to school? Everybody seems to be going to school. I wish I were. I wish I could even go to the grammar school; anything would be better than doing nothing! The doctor is horrid not to let me go. If I ever do go, I shall be older than every one else. No, I do not want an egg-nog; a raw egg goes down more easily. Well, I might as well try to finish this book.

November 9.—Mother, have you seen my gloves? They are not with my coat and hat. Oh yes, here they are in my muff. Now I can't find my hat-pins. Never mind; I have not time to look for them. Is breakfast never to be ready? I am sure I shall be late if it is not ready. Need I eat an egg? There is not time to eat an egg and porridge too. Very well, I will. I am afraid I shall not know my French. I only read it over. Is "J'ai tombé" correct, or is "Je suis tombe"? Oh yes, of course; I remember now. I can't eat any more, truly. Now where are my books? Bother! I forgot to sharpen

those pencils. I shall have to do it at school. By the bye, which should one say, "will I" or "shall I"? I am sure that clock is slow. It must be more than five minutes past eight. Won't it be fun to-day, for I have five recitations instead of three! I hope I won't be late. Good-bye. Good-bye.

Probably you would find it somewhat difficult to write a composition similar to this theme; for it is what is called a monologue, a kind of writing which requires unusual ability. It is not at all difficult, however, to bring out clearly a striking contrast.

### EXERCISE 56

#### Written

*Write a two- or three-paragraph composition to which you can give the title A Contrast. The following may suggest material:*

1. The football player as he looks and feels when going to his first game, and as he looks and feels when returning.
2. The dwelling as it looked just before the fire broke out, and the ruins which remained an hour later.
3. The small boy just before and just after Thanksgiving dinner.
4. A thrifty farm and a deserted farm.
5. The mill-pond, winter and summer.
6. Going fishing and coming home.
7. A stuffy parlor, and one that isn't stuffy.
8. Tommy's every-day table manners and his company

manners. 9. Going to school and returning from school. 10. What the boy looking through the window at the bird-store thought of the parrot, and what the parrot thought of the boy. 11. The good traits and the bad traits of my best friend. 12. My party gown before and after being caught by a summer shower. 13. A ship starting on a long cruise, and the same ship returning to harbor. 14. The mountain side as it looked before and after being swept by a fire. 15. How the victors felt and how the vanquished felt. 16. A story-book as it looked when first it came from the store, and as it looked years afterward. 17. The beggar and the proud banker. 18. June and November. 19. Saturday and Sunday. 20. A city street, 6 a.m. and 6 p.m. 21. A country road and a city thoroughfare. 22. The skyscraper and the cobbler's shop. 23. The village elm and the field daisy. 24. The poor man's parlor and the rich man's. 25. A meal in the woods and an elaborate course dinner. 26. The athletic field just before and just after a great game. 27. The schoolroom, 10 a.m. and 10 p.m.

### EXERCISE 57

#### Written

*Here is a photograph of a wintry scene in the country. Describe it as accurately and feelingly as you can; then describe the same scene as you fancy it may appear in midsummer.*



Photographed by Eugene D. Field

# SNOW-BOUND



**EXERCISE 58****Written**

*Opposite page 104 is a picture entitled the Untraveled Road. Describe the scene in not more than fifty words. Then describe a scene as different from this as you can imagine—a crowded city street in midsummer, for example.*

**EXERCISE 59****Oral**

Contrast calls for extremes. The two things compared, though alike in some respects, must be strikingly different in other respects. And therein lies a grave danger; for in our eagerness to make a contrast sharp and unmistakable, we are sometimes led to exaggerate, to picture things worse or better than they really are. The first rule in composition is *Tell the truth*. Honesty underlies all art.

Exercise 59 involves comparison, but not necessarily sharp contrast. It calls, however, for an eye, a mind, which detects differences, and no little ability to point out clearly to others what the eye and the mind have discovered. The task is far more difficult than at first appears.

*Prepare a talk, from five to ten minutes long, suggested by some topic in the list below. If you can make yourself clearer by means of rough illustrations, use the blackboard.*

1. Three old coins. 2. Three rare stamps. 3. Two beauties from my collection of butterflies. 4. Two or three picture postals. 5. Easy-chairs that I have tried. 6. Several kinds of mouse-traps. 7. Three ways of heating houses. 8. Ways of lighting rooms. 9. Some of the latest styles of hats. 10. Various kinds of summering places. 11. Birds' nests. 12. Street entertainers. 13. What I like best in three of my friends. 14. Two styles of automobiles. 15. The duties of quarter-back compared with those of full-back. 16. The woods at different seasons of the year. 17. Two attractive magazine-covers.

### EXERCISE 60

#### Written

It is by no means easy to describe outward appearances—what the eye sees; but it is far more difficult to describe emotions. Perhaps the best thing about the composition quoted on page 100 is that it tells us so vividly how the girl who wrote it felt on two occasions.

*Write a short composition—a single paragraph will do—to which you can give the title*



Photographed by Eugene D. Field

## THE UNTRAVELED ROAD



*How I feel. Use the present tense. Refer to the list below for suggestions.*

1. How I feel when about to get up on a frosty morning. 2. Mustering courage to "duck under" when in swimming. 3. When I have not prepared my lesson and expect to be called on next. 4. When I am obliged to work Saturday morning before I can play. 5. When I am taking my music lesson. 6. When I am having my picture taken. 7. What I think about when waiting my turn at the dentist's. 8. When we have company to dinner. 9. When dinner is late and I am "hungry as a bear." 10. When the whistle blows announcing that there will be no school. 11. When I am caught in a shower. 12. When I find, on boarding a car, that I have no money with me. 13. When I am entertaining a caller whom I do not like. 14. When I am trying to get to sleep. 15. When I am trying to write a composition and can think of nothing to say.

Not long ago the members of a first-year class were invited to engage in a friendly competition to see who could write the composition best deserving the title *Wet!* The terms of the competition were exceedingly simple. The theme might be ten words long or five hundred. It might take the form of a story, or it might be an account of a personal experience, or it might be a bit of description. The one thing to be kept in mind was that the composition should be very wet indeed and give the reader the

sensations of wetness. The theme given below was selected by the class as being the best handed in.

### WET!

On a wet day during the freshets the snow becomes slush, the river rushes past bearing large lumps of fast-melting ice, the streets become veritable rivers, and as for the people . . . !

There comes a man carrying an umbrella from which streams of water fall. He rushes madly by, as if he would get less wet when running; but in trying to avoid an unusually large puddle he steps off the sidewalk into the wet snow, from which he emerges minus a rubber and wetter than before. As he disappears we see half a dozen girls crowded under one umbrella, their hair sticking in wisps to their faces, their skirts held very high, and their soaking "picture hats" hanging limply over their eyes. As they cross the street (or canal), a cart passes splashing mud and water over them, and so confusing a bicyclist that his wheel slips on the slithery pavement, overturning him into the flowing brook of a gutter. Now passes an automobile in which sit creatures in rubber coats and hats down which flow countless rivulets ending in a large puddle in each lap. Here, walking or rather plodding along, goes a man the very picture of wretchedness. His trousers cling to him, his once fine silk hat looks like a private waterfall, and he has in disgust at last folded his umbrella. By his side is a little lady who looks as if she had just been drowned, leading a poor bedraggled dog something like a wash-cloth.

Still it rains, and still it thaws, and still the gutters

leak; and on the ceilings come damp spots; and always from everywhere comes a steady drip, drip, drip.

This composition is by no means perfect, but in some respects it is well done. We feel that it deserves its title. Notice how many wet words there are in it, the king of them all being the uncommon term *slithery*. The street is a river, the gutter a brook, the silk hat a "private waterfall," the dog "something like a wash-cloth"; and through it all is the drip, drip, drip of the ceaseless rain. The reader cannot help feeling uncomfortably moist.

Such exercises are valuable, for they teach us how to make what we write *take hold* of the reader. Too often our compositions are painfully correct and cover a great deal of ground, but still do not make the reader feel as we want him to feel. We witness an accident so terrible that the memory of it haunts us day and night. We cannot get it out of our minds. But when we give an account of it, the reader does not shudder. We have a jolly good time out in the woods, we try to cook a dinner with humorous results, we get lost; but when we write an account of it all, how tame and uninteresting it seems! That is because we have not learned to say I *will* interest the reader. He *shall* see things as I have seen them. I *will* make him feel as I have felt.

62

**EXERCISE 61****Written**

*Write a composition, long or short as you please, that will really deserve one of the following titles. Make the composition* TAKE HOLD.

1. Wet. 2. Dry. 3. Hot. 4. Cold. 5. Hungry.
6. Tired. 7. Discouraged. 8. Dusty. 9. Neat. 10. Crafty.
11. Cruel. 12. Homesick. 13. Dark. 14. Sunshine.
15. Joy. 16. Greedy. 17. Breezy. 18. Pride.

**EXERCISE 62****Written**

Doubtless many of us have thought at times how easy it would be to write interesting compositions if only we could go where no one else has gone and bring back accounts of strange things—lands and people whom no one has written about. The corner of the world with which we are acquainted seems so commonplace! Perhaps we are partly right in so thinking, though it should be remembered that great writers find a way of making common things interesting. At any rate, few of us can ever hope to travel to strange lands; so why not be

content to stay at home and use our imagination, making homely things seem of greater value than they really are?

*Imagine that you are a great explorer sent out by some learned society. Be thorough, and bring back a carefully prepared report. Here are places to investigate.*

1. The refrigerator. 2. The pantry. 3. The cellar.
4. The attic. 5. My neighbor's back yard. 6. Brother's den. 7. The family album. 8. A neglected book-shelf.
9. A table drawer. 10. A waste-basket. 11. A vacant lot. 12. A near-by brook. 13. An empty house.
14. A chest of old toys. 15. A woodshed. 16. A tree.
17. A church spire. 18. A barn. 19. A house-boat.
20. The schoolroom.

### EXERCISE 63

#### Written

The preceding exercise invited you to write about things so common and homely that you may have thought the task hardly worth performing. But the next exercise should command your very best effort, for it is one which for ages writers great and small have considered worth while.

*Write a composition, somewhat longer than those called for in previous exercises, describing the doings of nature. Tell nothing which you*

*have not yourself actually observed. Use the present tense. Here are suggestive topics.*

1. A glorious sunset. 2. How day comes. 3. An ice-storm. 4. A thunder-storm. 5. The story of a blizzard. 6. A hot day. 7. A spring freshet. 8. Watching the clouds. 9. The woods during a storm. 10. A bit of April weather. 11. The fog. 12. A tornado.

#### EXERCISE 64

##### Written

*Write a composition similar to the preceding on a topic chosen from the following list. Let it be a test of your power to observe accurately. Use the present tense.*

1. Watching a spider. 2. How school assembles. 3. Watching the small boys play. 4. The approach of a ship. 5. Watching the sparrows. 6. Watching the postman. 7. Waiting for the papers. 8. The arrival and departure of a train. 9. Half an hour from the life of my dog. 10. A balky horse. 11. A busy street corner. 12. At the auction. 13. When they clean house next door.

#### EXERCISE 65

##### Written

*Write a short story suggested by Geoffroy's *The Visit*. Or if you find story-writing too difficult, describe the picture as sympathetically as you can.*



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# THE VISIT



## **PART II**

**EXERCISES IN SENTENCE-BUILDING, PUNCTUATION, SPELLING, AND PROOF-READING**

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## CHAPTER XII

## SENTENCE ANALYSIS

Writers of poor English may be divided into three classes. To the first belong those who make many mistakes without knowing it, because they are so little acquainted with the rules of grammar and composition. To the second belong the careless and indifferent who might do very much better if they were to take pains. The third class is made up of those who know what is right and what is wrong, and are willing to take pains, yet find the task exceedingly laborious. Oftentimes they are clear and seem to know what they are doing, but in transferring their thoughts to writing they get all tangled up. Their sentences are awkward, sprawling affairs, and all the remedies seem but to add to the confusion. They have not the faculty of writing naturally; expression comes hard to

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Part II is made up of exercises that have been found helpful to all three of these classes. It points out common errors and tells how they may be corrected. It tries to arouse the careless and the indifferent by holding up a mirror that they may see how very faulty their sentences are, and how difficult to understand. Nor are those forgotten who belong to the third class. Practically all the exercises are planned to give a kind of drill which lightens the burden of composition by making correct expression so much a matter of habit that the writer may put nearly all his thought upon what he wishes to say and not be obliged to halt repeatedly to consider whether his language is correct.

#### EXERCISE 66

It is impossible to write correctly unless one understands very clearly what a sentence is—what are its parts and how these parts should be put together. Years ago we were taught that every sentence must have a subject, and that this may be a noun, or some word or group of words used like a noun. We were taught, too, that a simple subject may be modified by an adjective, or by a group of words used like an adjective. It will do no harm, however, to review a little.

*Pick out the simple subject of each of the sentences below. Pick out the complete subject and analyze it, telling whether each modifier is an adjective, a phrase, or a clause. How many varieties of subjects can you find in this exercise? In which of the sentences does the subject come after the verb?*

1. Daisies are in bloom. 2. Buttercups and daisies grow side by side. 3. Mary's lilies are well cared for. 4. The flowers in the garden are Helen's. 5. The flowers that grow in the fields are fairest. 6. Some of the flowers faded quickly. 7. That was too bad. 8. Who forgot to water them? 9. Weeding the garden takes time. 10. To make roses grow requires patience and skill. 11. Live and let live is a good motto. 12. Whoever would reap must first sow. 13. Where are the reapers? 14. Daisies, brightest of flowers, grow everywhere. 15. The fairest are not always the dearest. 16. It is not a difficult matter to grow geraniums. 17. All they need is fresh air and water. 18. Give me a rose, John. 19. Are you sure that you deserve one? 20. There are many kinds of subjects in the sentences on this page. 21. It will pay you to study them with care. 22. Seeing is not always believing. 23. The grapes are sour. 24. John is an industrious boy.

25. He who fights and runs away

May live to fight another day.

## EXERCISE 67

Every predicate must contain a verb. This verb may be modified by an adverb, or by a group of words used like an adverb. It may be "complemented" by a noun, a pronoun, or an adjective (called a predicate noun, a predicate pronoun, a predicate adjective) which helps the verb to tell something about the subject. It may be complemented by a noun, a pronoun, or a group of words used like a noun, called the object.

*Pick out the verb which forms the simple predicate in each of the sentences below. Pick out and analyze the complete predicate. Note in each case whether the modifiers precede the verb or follow it. In which of the sentences does the verb precede the subject?*

1. Birds fly.
2. Birds fly swiftly to their nests when the clouds gather.
3. Noisily chirps the robin.
4. Into the garden he hops.
5. When cherries are ripe he comes to my tree.
6. The robin comes and the cherries go.
7. Come again, Mr. Robin.
8. It might have been worse.
9. You should have come earlier.
10. May we go now?
11. He will never come.
12. The book is in many respects a good one.
13. I will, if I can, come early.
14. How did you do it?
15. Lying in the path was a purse.
16. He hastened to pick it up.
17. Did he mean to steal?

**EXERCISE 68**

*The sentences below contain verbs that are complemented, either by objects, or by predicate nouns, pronouns, adjectives. Pick out the verbs which form the simple predicates. Pick out and analyze the complements of these verbs.*

1. Henry plays football. 2. He said, "I am ready."
3. I know what you want. 4. I wonder where he is.
5. I will ask to be excused at ten o'clock. 6. Who did you say he was?
7. Whom shall we ask to do it? 8. Wilt thou my fate reveal, O wise man?
9. I saw it sailing through the air. 10. "What is wanted?" he asked.
11. "What," said he, "do you think of that?" 12. Surely it is John.
13. Yes, it is he. 14. Do you think he is well?
15. He is to be pitied. 16. He enjoys being pitied.
17. Is it he who was injured in the game?
18. This is the rat that ate the malt that lay in the house that Jack built.

**EXERCISE 69**

*Pick out the noun clauses and tell how each is used, whether as subject, object, or in some other way.*

1. What you say is true. 2. He did what was right.
3. That is what I mean. 4. I do not know where he is.
5. He was riding in what is called the caboose. 6. He sold the dog for what he could get.
7. What we seek is not always what we should have. 8. The fact that

he is poor should make no difference. 9. His last words were these: "Don't give up the ship." 10. That he is brave is beyond question. 11. It does not matter what we do. 12. He will tell us where we can find them. 13. What he thinks of you we know very well. 14. Tell me what he said. 15. "How are you?" he exclaimed, holding out a hand.

### EXERCISE 70

*Pick out subordinate clauses and tell how each is used, whether as an adjective or as an adverb. Tell what each clause modifies.*

1. The watch that you gave me keeps accurate time.
2. Go where glory waits.
3. When you have finished, come to me.
4. He who strives does not always succeed.
5. The reason why he did it was never known.
6. The time has come when we must part.
7. I know a place where doffodils are in blossom.
8. It happened in the field where we were playing.
9. I cannot skate as gracefully as you.
10. Although it was snowing hard, he went willingly.
11. As my father did before me, so shall I do now.
12. Won't you have your shoes shined while you wait?

## CHAPTER XIII

### SUBSTITUTION AND COMBINATION

IT matters little whether we write He lives in the house *which stands on the corner*, He lives in the house *on the corner*, or He lives in the *corner* house. The three statements are nearly identical in meaning. Yet in the first the word *house* is modified by a clause of five words, in the second by a phrase of three words, in the third by a single word. The skilled writer knows how to gain force by making his statements brief and concise, how to gain clearness by spreading out a sentence, how to avoid an unpleasant combination of sounds or escape monotony of structure by shifting from clause to phrase, from phrase to adjective or adverb or noun. He knows when to combine several statements into a single sentence; when to cut up a long, intricate sentence into a number of short, simple ones. This he has learned through practice, just as you may learn it. But it is not an easy matter. Even

after years of training the careful writer finds that he must spend no little energy, when revising his work, in changing sentences this way and that to make them clear, forceful, harmonious.

### EXERCISE 71

*In the first group of sentences below, substitute single words for phrases; in the second group, substitute phrases for single words; in the third group, substitute simpler expressions—words or phrases—for clauses. Try to determine in each case whether anything is gained by the change.*

1. He was a man of courage. 2. We acted with deliberation. 3. In the morning the air is sweet and pure. 4. His muscles are as strong as bands of iron. 5. He clung to his purpose with tenacity. 6. The house of Mr. Jones was struck by lightning. 7. He has the strength of an ox. 8. She wore a gown of light blue. 9. He turned the leaves in a quiet manner.

1. The royal palace is well guarded. 2. Gradually he crept nearer the sentinel. 3. Instantly the report of a musket was heard. 4. The cave's entrance was funnel-shape. 5. He died poor. 6. He plays more skilfully than Harold. 7. Please go home immediately. 8. Away she sailed on golden wings. 9. Her cheeks are rosy. 10. The cane has a golden head.

1. What we ate was well cooked. 2. I think I know what he intends to do. 3. The man who is poor may not be to blame for his poverty. 4. He is safest from danger who is on his guard. 5. He is guilty of a crime that is

*punishable by death.* 6. *When he returned*, he bought the store. 7. *Berries that grow by the wayside* are smaller yet sweeter than *berries that are grown in gardens.* 8. A *lad who seems to be stupid* may be a genius. 9. *Boys who grow up in the country* are often stronger than *those who live in the city.* 10. Let *those who are to speak* come to the platform. 11. I experienced a feeling of joy *that cannot be described.* 12. He was admired by all *who lived in his time.*

### EXERCISE 72

Infinitive and participle constructions are often convenient. Instead of *He came to the city that he might see the capitol building*, we may write *He came to the city to see the capitol building.* Instead of *When his task was completed*, he went out to play, we may substitute *Having completed his task*, he went out to play. For *Girls who whistle* do not always meet bad ends, we may substitute *Whistling girls* do not always meet bad ends.

*Substitute infinitives and participles wherever you can, in the following sentences, noting in each case whether anything is gained by the change.*

1. When he had finished the regular course, he decided to remain two years more. 2. She burst into tears and threw herself at his feet. 3. Men who labor must have their recreation. 4. He strained every muscle, for he was determined to win. 5. If you turn to the north,

you will see a mountain which rises abruptly from the plain. 6. He hoped to find his companion, so he turned back. 7. A tall pine crowns the bluff and seems to guard the bay. 8. The room is a spacious one which will seat fifty pupils. 9. Then Sweet made a run, which tied the score. 10. The duke, who thought the fisherman was jesting, agreed to give one hundred lashes for the fish.

### EXERCISE 73

When reciting a lesson or telling a story, the temptation is strong to link together assertion after assertion with the conjunction *and*, making of an extended narrative a single long, rambling sentence. We do this largely through habit; or is it because *and* acts as a kind of easy-chair for the mind, giving it a little rest between each two statements? Whatever the cause may be, the practice is a bad one. It is better to use short, abrupt sentences than to join by *and* assertions that are not closely related or are of unequal value. It is better still to learn to subordinate dependent statements, using simple and complex sentences freely, the compound sentence rarely.

*Subordinate statements of minor importance by substituting participial, infinitive, and appositional phrases for clauses.*

1. West Point is a small town in Orange County, New York, and has a population of about one thousand.

2. He walked up the main street and found all the stores closed. 3. In the gymnasium exhibition, we played an important part and covered ourselves with glory. 4. Wright Lorimer played the part of David, and he is the author of the play. 5. We started south and made Goodwin Park our objective point. 6. Ellen suspected Red Murdock, and sent Allan to learn from him his purpose in bringing Fitz James to the cave. 7. He sprang to his feet and demanded his name. 8. The odor is faint and recalls that of sweet violets. 9. We pushed on and soon emerged into a stumpy field at the head of a deep valley. 10. The ancients were not accurate observers, and in this respect they were like women and children. 11. Of a warm thawing day in February the snow is suddenly covered with myriads of snow-flies, and these look like black, new powder just spilt there. 12. The wind began to blow and the man turned up his coat-collar. 13. They disputed for a while and then the Wind saw a traveller passing by. 14. It was a disastrous fire, and the loss proved to be over twenty thousand dollars. 15. Unceasing efforts were made to relieve his pain, and at last he was made comfortable. 16. I looked down and saw footprints. 17. Boswell was a Scotch lawyer and was a great admirer of Samuel Johnson. 18. One hand is spread out, and the fingers are extended, and the palm is turned down, in a typical singer's attitude. 19. Swift was born in Dublin in 1667, and was the greatest satirist of his day. 20. The sunshine-recorder is a recent addition to the Weather Bureau equipment and plays an important part in forecasting. 21. He was completely discouraged and began to cry. 22. The sky had been dark with threatening clouds, but now it was everywhere clear.

23. The birds were badly frightened and soon abandoned their nest.

#### EXERCISE 74

*Make each sentence in the first group either simple or complex. Make each sentence in the second group simple. Try to give prominence to statements which seem most important.*

1. I have a partner and he is your porter and he should receive a share of the reward. 2. I was sewing by the window and I happened to look up from my work and there was father coming in through the gate. 3. Faith is lost, honor dies, and the man is dead. 4. I went to bed at half-past nine and it was still snowing. 5. The dishes were washed, the kitchen swept, and then we went berrying. 6. The conversation was not very brisk for a few minutes, but after a while it became animated. 7. We rounded a deeply wooded point and there before us was the town of Hamilton. 8. The gong sounded nine times and we all prepared for fire-drill. 9. He turned to close the door and I noticed that his hand trembled. 10. The guide walked ahead of us, pointed out the trail, and warned us against hidden dangers.

1. Once upon a time there was a nobleman who was going to marry a peasant girl. 2. After again calling Burt, who did not answer, we started for home. 3. We did not come here that we might annoy you. 4. When he saw how things were going, he gave up all hope. 5. The boy, who was an idle fellow, made little progress. 6. Enfield, which is a sleepy little town, came next into

view. 7. A brook which is near by furnishes cool water. 8. The book is full of stories which are exciting enough for anyone. 9. When the life-saver saw the lad's peril, he ran to the rescue. 10. I am just foolish enough so that flattery pleases me.

### EXERCISE 75

*Substitute for each group of sentences a single sentence in which are combined all the assertions of the group. Avoid the compound sentence. Be careful to subordinate statements of minor importance.*

1. A nobleman was to marry a princess. His servants were busy. They were preparing the wedding feast. 2. A stranger climbed the glade. This he did as the minstrel finished his song. The glade led to the cave. The stranger was dressed in a hunting suit of Lincoln green. 3. He gave her a ring. This, he said, the king had given him for saving his life. 4. The sumac presents in early spring a mere fuzzy knot. From this knot, by and by, emerges a soft, furry kitten's paw. John Burroughs writes this. The paw is tawny-colored. 5. The skipper was an old man. His face was brown and wrinkled. He liked to spin yarns. 6. John Bright became an excellent speaker and writer. This he accomplished by studying the best English authors. 7. You seem timid. This puzzles me. You will pardon me for saying so. 8. My den is in the attic. It is a large, airy room. There is little furniture in it. The walls are bare. 9. Two ladies stop before one of the shop windows.

They appear to be mother and daughter. They talk excitedly about the Christmas display. 10. The Richard had forty guns. Six of these were eighteen-pounders. The rest were twelve-, nine- and six-pounders. 11. Hepzibah grew deadly white. She staggered toward Phœbe. She let her head fall on the young girl's shoulder. This she did no sooner than the judge had disappeared. 12. Phœbe then threw down a whole handful of pennies. The monkey picked them up. This he did with joyless eagerness. He handed them to the Italian for safe keeping. Immediately he recommenced a series of pantomimic petitions for more.

### EXERCISE 76

*Combine each of the following groups of related assertions into a single sentence. Be careful to arrange the statements in proper order. Subordinate statements of minor importance.*

1. Harry has been invited. Mary has been invited. Ellen has been invited. 2. Her eyes are clear. They reveal her character. They are gray. They are fearless. 3. He hunted for the ring in the house. He hunted for it in the garden. He searched for it in the street. The ring was of great value. The lady lost it yesterday. The search was in vain. 4. Morning came. John arose early. He breakfasted hastily. He did not stop to light the camp fire. He paddled hastily across the lake. He hoped to find his companion. This companion he had lost the day before. 5. He lives in a cabin. This cabin is built of logs. It is thatched with

hemlock boughs. It stands near a spring. It is at this spring that the campers get their water. He lives alone. 6. The man had no covering for his head. His head was defended by his own thick hair. This hair was matted and twisted together. It was scorched by the sun. It was a rusty dark red in color. It formed a contrast with the beard on his cheeks. The beard was overgrown. It was yellow or amber in color. 7. The house stands half-way down a by-street. The by-street is in one of our New England towns. The house has seven acutely peaked gables. These gables face toward various points of the compass. It has a huge, clustered chimney. It is a rusty, wooden house. 8. The boys had selected a site for their camp. This they had done before I had arrived. The site chosen was on high, dry ground. It was in a grove of pines. The pines bordered a beautiful sheet of water. This sheet of water is about three miles in circumference. 9. He seized upon Ivanhoe. This he did with as much ease as the Templar had shown in carrying off Rebecca. He rushed with him to the postern. He again entered the castle. This he did after delivering his burden to the care of two yeomen. He entered the castle to assist in the rescue of the other prisoners.

### EXERCISE 77

A paragraph made up of short, jerky sentences is unpleasant to read, but is preferable to one that rambles on and on, conjunctions and commas taking the place of periods. So exasperating is this form of poor English that many hard names

have been given it. It has been called "the bad error," "the child's error," "the badge of ignorance," "the badge of shiftlessness," "the hopeless error." Calling names seldom does any good. We had better forget all these epithets and simply bear in mind that the habit of running sentences together is an exceedingly unfortunate one, very hard to overcome. It can be broken up only by long, determined effort. In Exercise 74, you were asked to improve sentences containing several statements by subordinating the less important assertions. Exercise 77 is made up of sentences, some of them taken from school compositions, some from printed books, which contain too much. Subordinating one or two statements will not do; the sentences need to be cut up into shorter ones.

*Cut up the following sentences into shorter ones, making whatever changes you think necessary.*

1. The tower was now blazing fiercely and the firemen seemed unable to cope with it, as there were so few engines there, the rest being busy at another fire. 2. The large tower clocks were destroyed, and after the fire was out the hands pointed to a few minutes after the fire broke out. 3. This tree is thirty years old, the trunk seven feet in circumference, spreading out, when about four feet from the ground, into numerous and graceful branches; it is nearly flat on top; the leaf is of a dark and glossy green. 4. A little to the eastward is the residence

of the American Consul; during the Rebellion he rendered his government great service, and his berth here during that period was anything but a bed of roses, for as these islands were a base from whence the blockade-runners drew their supplies, he was regarded by that fraternity and their sympathizers here in the light of a spy upon their movements. 5. Strange tales are told of the voracity of these finny monsters—of unfortunate dogs slipping in and being devoured, and if the visitor should come to the place when the gropers are hungry, and dip the end of his boot or his pocket handkerchief among the gaping throng, he will soon become convinced that they are a fearful lot of creatures. 6. I started to wheel round the square and to do so I went down Court street and turned up Main, and just as I turned the corner I felt something strike me, and it was the shaft of an express wagon. 7. There are many private gardens in the vicinity of Hamilton that are exquisitely laid out and kept in perfect order, some of them contain magnificent specimens of the India-rubber tree, one very near the Hamilton House can be seen that was sent here thirty-five years ago from Essequibo; it is now grown to be an enormous tree, the trunk twelve feet in circumference, running up three or four feet from the ground, and covering with its dense shade space all around of at least seventy feet. 8. A good way is to put the coffee in a small muslin bag, tied loosely, then boil it five minutes, and your grounds can be removed before serving. 9. I like all out-door games, but tennis is best of all, it not only affords good exercise but is exciting. 10. Half-way down the side street stands a seven-gabled structure, this is the Pyncheon house. 11. Then two young girls came and glanced at the window; and one cried, "Oh! aren't

those pins just lovely, one of them would look too sweet on my dress, it's just the dearest thing I ever saw." 12. I was beginning to get impatient when I saw two old gentlemen, one was very short and stout, the other tall and thin, wearing a black suit and a high hat. 13. The Sun then began the contest, he darted hot rays at the traveller's head. 14. I hear that it is good skating, out at the lake, crowds are going out there on the electrics. 15. Sirens are great horn-like affairs blown by compressed air, sounds from a siren have been heard at a distance of twenty-five miles. 16. Then the wind blew as hard as it could, the harder it blew the tighter the man drew his cloak about him. 17. The last thing at night take a few handfuls of clean, dry pebbles, heat them in the frying-pan until very hot, place them in the wet boots, they will dry them out thoroughly in a few hours, shake once in a while. 18. I am sure you will like our city, it is very pretty and contains many parks, the most central is Bushnell park where the fountain is, this park is overlooked by the Capitol. 19. There are many places of interest here, perhaps the one that you will like best is the art museum. 20. We have our camp in a grove, in front is a lake a mile long. 21. The ride to Rainbow is beautiful, all along the route the fields are white with daisies. 22. As we were walking up the street we met Tom, and he suggested that we go down to the river and see the boat come in, so down we went and arrived just in time to see her come up to the wharf, and much to our surprise we found Uncle Harry there, he was down there waiting for a friend. 23. Passing up the side street we came to the main thoroughfare, and there we saw many stores, and I suggested to my friend that we do a little shopping, for I needed several things,

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and she agreed that this was a good plan, so we entered one of the largest establishments.

### EXERCISE 78

Inability to see where sentences end leads to a second error, the opposite of that noted in the preceding exercise. A clause or a phrase which comes at the end of a sentence is treated as if it were an independent assertion. Appositional phrases, explanatory participial phrases beginning with a pronoun, relative clauses beginning with *who* or *which*, and clauses beginning with *while* or *since* used as a conjunction, are especially troublesome.

*Correct the following. Name each amputated part, telling whether it is a phrase or a clause, and show clearly that it belongs to the rest of the sentence and cannot stand alone.*

1. The mountains, to be sure, are grand to look at, but one tires of their monotony. While the ocean, ever changing, is always fascinating. 2. No doubt this statement is quite true. Since few wealthy boys care enough about sports to engage in them enthusiastically. 3. Seed covered with too much earth may never sprout, or if they do sprout, the little shoots will never reach the surface. Especially flower seeds, which should be planted very near the surface. 4. The story had to be told to Mrs. Richards. How they had all three spoken

of the skating. How each had made up his mind to go without letting the others know about it. How they had all met unexpectedly while on the pond. 5. The porter was given a beating and then discharged. While the fisherman received a good reward. 6. In order to form a just conclusion two topics must be considered. First, whether the prisoner committed the crime. Second, whether he is of sound mind. 7. The skating on the pond is seldom good. The reason being that, as the water is drawn off by the mills, the ice breaks away from the banks. 8. Some of Pope's poetry is shallow, treating serious matters with levity. While that of Tennyson is more serious. 9. I cannot begin to tell all the fun we had. The picnics, the fishing parties, the straw rides. 10. Wamba furnishes fun by his wit, the Friar by his remarks. While Athelstane amuses by his actions. Isaac a target for the wit of others. 11. I think Scott introduces this incident for two reasons. First, to give Fitz James good cause for hating Roderick; second, to show which side, according to Brian's prophecy, is going to win. 12. Then it was tear, tug, tussle. Neither side having the advantage. 13. There are two good hotels. One at the north end and one at the south. 14. On a bare table the Friar set pulse and water for the Knight. Who, noticing the hermit's healthy appearance, declined to believe that the fare offered him was the best the larder afforded. 15. The train, contrary to custom, slowed up at the cross-road and finally stopped. Which was just what we wished. 16. Donald was chosen captain. He being the oldest boy in the party.

## EXERCISE 79

When reading a story, we very much prefer to find given the exact words of the characters rather than a mere general report of what has been said. That is to say, we prefer direct discourse to indirect discourse. Yet when we are asked to tell a story, we seem afraid to use quotation-marks, afraid to introduce a little conversation now and then. Perhaps that is why we fail to be interesting.

*Change the following from indirect to direct discourse.*

1. He asked the lad his name, and the boy replied that his name was Miltiades but that he was called Ti for short.
2. Phoebe asked her cousin Hepzibah if she had just spoken to her, and Hepzibah replied that she had not.
3. Astonished at the sight of a strange soldier descending, steed in hand, from that solitary mountain, the corporal stepped forth and challenged him. He asked who went there. The soldier replied that it was a friend. Then the corporal asked who and what he was. Thereupon he was answered that he was a poor soldier just from the wars, with a cracked crown and an empty purse for reward.
4. When the girl was alone, the manikin came again for the third time, and asked her what she would give him if he would spin the straw for her this time also. The girl answered that she had nothing left that she could give. He then asked her to promise that if she should

become queen she would give him her first child. 5. Johnny asked the teacher, as he came into the primary room one morning in June, what the flag was upon the school building for that day. The teacher thought for a moment and then answered that really she could not remember. She said that he might go to the principal's room and look at the card and then come back and tell her and the pupils. Johnny dashed off and a few moments later returned, looking important. The teacher, thereupon, asked Johnny to tell what the flag was up for. Johnny replied promptly that it was to celebrate somebody's wedding. The teacher repeated Johnny's words slowly, then said that that could not be, for there was no flag-day which celebrated a wedding. Johnny maintained stoutly that it had something to do with a wedding, for the card said so. The teacher was not convinced, and leaving the room she went to make a personal investigation. Under the date of the day in question she found that it was the engagement of the Monitor and the Merrimac.

### EXERCISE 8o

Nearly all the words and phrases in common use have many equivalents. The word *beautiful*, for example, has at least fifteen synonyms. There seems, then, to be little excuse for unpleasant repetitions. Yet unless we watch ourselves closely we often use the same word over and over again. The best way to discover errors of this sort is to read aloud what we write. The ear is a nicer critic than the eye.

*Reconstruct the following sentences, avoiding unpleasant repetition.*

1. At first it *only* sprinkled and we thought it was *only* a passing shower. 2. Ice *could be seen* on most store windows so that very little *could be seen* of what was within. 3. The wind grew colder and colder; *but* the man would not take off his coat *but* pulled it closer about him. 4. As the sun grew still warmer, he took *off* the rest of his clothes and bathed in a brook to cool *off*. 5. The *day* was spent very quietly, but we decided it had been a very pleasant *day*. 6. There are drawbacks to all attempts to earn money to pay for a person's education; for example, a person is often tempted to attempt too much. 7. Pushing other things aside, I came to an old chest standing grim and silent, and thickly covered with dust. A moment's thought told me that it was the old chest containing the toys of my childhood days. 8. The sun is sinking, and there is a glorious flood of pink light flooding the distant mountains. 9. The robins would run a little way, then stop and pick up something, then raise their heads and look about quickly as though looking to see if there was anything to harm them. 10. The *first* thing I noticed as I sat down before the window to take down notes was the red sky in the northeast. It was a very dark red near the horizon, but grew into the blue after reaching far up. 11. There is a large pond here, bordered with bushes. We walked around the pond and up the hill on the west side of the pond. 12. One by one the girls walked away. One could see them strolling about. 13. He fished with a long bamboo pole at least ten feet long. 14. Addison soon became interested in this field

of work and soon drifted from politics to literature. 15. Now he has broken off a stick for Mary; so off they scamper. 16. He attended school at the Hillhouse school. 17. This little girl wore dresses called French dresses. The dresses were very short and very becoming. 18. After talking about the boat with a man who had long made a business of making boats, we decided to make our boat of cedar wood. 19. After my long tramp, I felt very tired; so I retired early. 20. It is very warm here in the summer time; but you will not mind that, as that is the time that people go away to the shore or to the mountains.

## CHAPTER XIV

### UNITY

SEVERAL of the exercises in the preceding chapter are designed to show that too much should not be crowded into one sentence; that when several statements are combined, they should be closely related in thought; and that when several statements are so combined, the most important one should be made a principal clause, the less important ones being subordinated—kept in the background. In other words, every sentence should have unity of subject-matter.

There is another kind of unity which is quite as important. Take for example the sentence As *one* stands on the wharf *you* can see great ships riding at anchor. Here there is an unfortunate change from the third person to the second. Note also the sentence When any one who deserved protection *passed* through the woods, Jupiter *sends* a spirit to guard him. Here there is a change from past tense to present. Errors of this sort, for the most part due to careless-

ness, seldom make sentences wholly unintelligible; but they produce a disagreeable blur similar to that caused in a picture when the object photographed has moved slightly at the critical moment.

### EXERCISE 81

*Make the corrections necessary to bring about unity in person, number, and gender.*

1. Every one took off their hats and gave a rousing cheer.
2. The trout, who by this time was exhausted, allowed itself to be lifted into the boat.
3. Our Climax tooth-brush takes the lead. Try them.
4. All is still and dark, and one feels as if they would never see daylight again.
5. Your reporter, being confined to his house, could not be present, but was thankful to be able to enjoy the nice supper sent me.
6. Everybody has more or less goodness in their nature.
7. Pretty soon I saw a red squirrel run up a tree. They are small, but better than nothing; so I fired.
8. He possessed the Puritan's love for God, and their strict ideas in regard to conduct.
9. He said the malady was one that her husband was subject to, but that they lasted only a few minutes.
10. We were given our station billets. This was a slip of paper on which is written the number that you are to take.
11. Those who drank of the liquor, she touched with her magic wand and changed him into a beast.
12. Has the other side stated all their arguments?
13. Theoretically the committee has unlimited power, but in reality they can do little.
14. The proud yacht,

every inch of her canvas spread, raced ahead, the foam curving gracefully from its bows. 15. Evidently its wing was not broken; but the mother bird pretended that it was, and fluttered about as if helpless. This she did to draw the attention of the hunter away from her little ones, which were scurrying away through the long grass. 16. The crowd which is now entering the park are high school boys. 17. Every one tried their best. 18. Franklin's invention of the lightning-rod was a great triumph, but since his day they have been greatly improved. 19. I have been told that in Japan every soldier, sailor, and policeman have been taught, as a matter of course, the science of jiu-jitsu. 20. The Indian club is shaped like a wine bottle, and formerly was weighted at the large end; but now they are made light, to develop quickness rather than strength. 21. When a "plebe" or freshman at West Point has finished his course, they are called "yearlings." 22. The breeze seems to wake one up and put new life into you. 23. When one has a vacation, their first thought is to go away somewhere. 24. The following polite note accompanies one of Du Maurier's drawings: Mr. Smith presents his compliments to Mr. Jones, and finds he has a cap which isn't mine. So if you have a cap which isn't his, no doubt they are the ones.

### EXERCISE 82

*Change the following sentences in such a way as to bring about unity in tense and mode.*

1. Be honest, but you should be shrewd too.
2. I intended to have gone long ago.
3. No one would

invest his money in an invention unless he thinks it a useful one. 4. No sooner had we landed and began to look about than we discovered their tracks. 5. Pretty soon the bakery cart came along. As it approaches the cornfield, the baker cries out to the scarecrow, "Good morning, farmer Jones." 6. His boyhood was uneventful, very different from his later life, in which are so many unusual happenings. 7. You said in your last letter that you are coming to town, but I do not think you came. 8. I think the passage means that Milton will stay up in the tower till the stars died away in the morning. 9. Those who drank of the liquor she touches with her magic wand. 10. As they drew near, John says laughingly to Pete, "Well, you are a good one." 11. I should greatly appreciate the favor if you will call at my office to-morrow.

### EXERCISE 83

*And* and *but* are coördinate conjunctions. They should therefore join sentence elements of the same kind. Among young writers, however, there is a tendency to use these conjunctions to join relative clauses to phrases or single words. There are several ways of remedying the evil. Sometimes the conjunction may be omitted, but often it is better to make the elements joined alike. Occasionally it is necessary to cut a troublesome sentence in two.

*Reconstruct the following sentences in such a way as to bring about unity.*

1. I was writing to a friend much cleverer than I, and who would be sure to notice every little mistake. 2. Finally we came to the Connecticut River, a much wider stream than the Farmington, and which therefore is crossed by fewer bridges. 3. The first customer was a little fellow with a ruddy face, and who wanted a gingerbread camel. 4. Leading from this busy thoroughfare is a quiet court lined with modest dwellings, and which goes by the name of Edgewood Place. 5. The rug, soiled though it was and moth-eaten, and which was all but worn out, was treasured as if priceless. 6. We are glad to have with us this evening Colonel Humpty, the well-known orator, and who will now address us. 7. New Haven, the largest city in the state, and which is the home of Yale College, was the next place visited. 8. It is a beautiful lake, high up among the hills, but which is seldom visited except by local fishermen. 9. It is an exceedingly interesting book, full of advice helpful to campers, but which contains many grammatical absurdities. 10. This proves the milk is pure, and not having undergone a change before or during the process.

#### EXERCISE 84

The participle is a verbal adjective, the infinitive a verbal noun. Neither one is a verb; yet often the infinitive, and sometimes the participle, is wrongly used as if it were the verb's equal. In the first sentence below, for example,

the participle *realizing* is paired off with the finite verb *saw*. Such a change in construction is undesirable. Infinitives, moreover, have two forms, one with the preposition *to*, and one ending in *-ing*. Each has its use, and often one can be substituted for the other without any change in meaning; but a sentence which contains both forms, both in the same construction, usually needs to be remodeled. The seventh sentence below, for example, contains three infinitives, two ending in *-ing*, and one accompanied by the preposition *to*. The sentence would be better if all three had the same form.

*Bring about unity of structure in the following sentences.*

1. When the king saw how sorely he was wounded, and realizing that he had but a few hours to live, he called his sons to him. 2. Take time to do things well rather than trying to do things quickly. 3. He agreed to pay for the boat, and that never again would he take anything without permission. 4. We are said to be lacking in courage, and that we do not dare make the attack. 5. I decided to practice daily and, if opportunity came, I would enter the contest. 6. The story ends by Ivanhoe's marrying Rowena and Rebecca refuses the hand of Bois-Gilbert. 7. I like fishing, swimming, and to take long walks. 8. Before Addison could fill the position acceptably, it was necessary that he become acquainted with the French language, and

to study the political situation in Europe. 9. Running away is better than to stay and be shot. 10. They began to think of going home, and wondering whether they would ever be able to find their way back to the road. 11. There are two ways of reaching the village: first, by taking a car to Glastonbury, then driving over high hills; second, to take the train to East Hampton and then walk five miles. 12. We never tire of watching the moon rise over the hill-tops, or an approaching storm gathering. 13. The rules forbid loud talking in the corridors; also to eat lunch at recess time anywhere except in the lunch-room.

## CHAPTER XV

### COHERENCE

OFTENTIMES a sentence is faulty because improperly arranged, parts which belong together being needlessly separated from each other. For example, words intrude between subject and predicate, between the verb and its complement; or modifiers, especially phrases and clauses, are placed so far away from the words they modify that the meaning of the sentence is changed or becomes obscure.

#### EXERCISE 85

*Reconstruct the following sentences, improving their arrangement. When puzzled in regard to where a phrase or a clause should go, try placing it at the beginning of the sentence. Often this is the best place for it, certainly much better than the end of the sentence, where too often it dangles untidily.*

1. The two first boys to arrive were Arthur and John.
2. I have only been tardy twice.
3. He drove all the

clouds away that the wind had gathered. 4. The dog almost seems human. 5. He answered all the questions that were asked him quickly. 6. My uncle lives in the country and of course keeps chickens like the majority of farmers. 7. Take one of these powders on retiring in a little hot water. 8. He not only was poor but also sick. 9. He both excels in studies and in athletics. 10. He went strolling down the lane with a smile. 11. By touching the person who drank the enchanted wine with her wand, she changed him into a beast. 12. The dancers were a pleasing sight, dressed in delicate shades of blue and pink. 13. He had no sooner looked at the picture than he began to laugh. 14. Last Saturday we went after marigolds, called by some cowslips. 15. He is neither blind in the right eye nor the left. 16. I not only forgot my gloves but my hat also. 17. He narrated the incident he had witnessed with minuteness of detail. 18. The hides are dipped into first clear water and then into lime. 19. You can neither borrow the yacht nor the canoe. 20. Scott, no doubt, in his novel *Ivanhoe*, cared less to make his readers laugh than to show what was considered laughable in King Richard's day. 21. There is a stone wall between the sidewalk and the lake which is several miles long. 22. Try only to see the bright side. 23. They enjoy sleeping in the open air, to all appearances. 24. The Queen relates a story concerning Arthur's birth which she was told by Bleyes to Leodogran. 25. Mr. Crane lost a valuable cow last week. She fell into a large hole on her back.

**EXERCISE 86**

*Reconstruct the following sentences, improving their arrangement.*

1. We were kept in camp for a few days and were then transferred to a prison, to our horror. 2. Juvenile courts are only of use in large cities. 3. I shouted for John while returning through the woods a hundred times. 4. We remember very well a short time ago a storm that did much damage to the peach orchards. 5. As Addison was about to take office, William III. died and Queen Anne came to the throne, who had a strong dislike for Whigs. 6. The meetings generally were held in the attic. 7. We thought the boat would turn over several times before we reached the shore. 8. An angel had been sent to protect her, disguised as a shepherd. 9. Some of the flowers have already blossomed; all that is left of them is their beautiful leaves, such as the hepatica, the blood-root, and the adder's-tongue. 10. Mr. White is excavating under his house on Academy avenue for a cellar, now occupied by Dr. Brown. 11. Clinging to the organ-grinder's arm I saw a monkey. 12. An unknown man was found lying by the railroad track with a fractured skull. 13. The expert wrestler can practically throw his antagonist in any way he pleases. 14. He was kept after school for throwing snowballs almost an hour. 15. He carried the dog to the police station which he had found at his door. 16. Rover finally lost the use of his legs; so we had to shoot him out of humanity. 17. Lost: A green gentleman's pocketbook containing a sum of money, probably on Church street.

18. Finally he selected a bird's-eye maple lady's writing-desk. 19. Mother put up a lunch for we were to spend the day in a tin pail.

### EXERCISE 87

A participle is a verbal adjective. That is, it takes the modifiers of a verb and at the same time modifies a noun or a pronoun. Skillfully used, it is exceedingly helpful in sentence-building; clumsily used, it may prove but an annoyance. The one thing to remember is that it must modify something. Occasionally an untrained writer will make a participle modify a word that he has in his mind but which is not expressed at all in the sentence. Occasionally he will use a participial phrase in such a way that the reader must guess which of two words it modifies. In either case confusion arises.

*The following sentences contain participial phrases improperly used. Reconstruct the sentences in such a way that the reader cannot have the slightest doubt what word each phrase modifies.*

1. Walking through the fields in June, pretty flowers are seen on every side. 2. Hiding in this dark corner of the woodshed, they could not find us, though they prowled about for at least ten minutes. 3. The solution of the problem is not difficult, being nothing more than an example in simple addition. 4. A bed may be made

without difficulty, using hemlock boughs and spreading them carefully over the ground. 5. Greedily cropping the grass by the wayside we could see a large red cow. 6. While eating our dinner the yacht was speeding on. 7. Getting up early in the morning, the first thing noticeable is the freshness of the air. 8. Standing on the platform we could see many people about to take the train. 9. The boat was returned to its owner, having decided not to go fishing. 10. Determined to go, I could not persuade him to remain.

### EXERCISE 88

*Every pronoun should have a definitely expressed, easily discoverable antecedent. Reconstruct the following sentences, making whatever changes are necessary for clearness.*

1. Boys often work in stores at Christmas time when they are short of help. 2. Before the boat could reach the ship it sank. 3. When he was brought before the judge he smiled. 4. While Henry Houston was hitching up his horse Wednesday afternoon in front of the Grand View stable, he was frightened by two dogs that were fighting and ran away before he was wholly hitched up. 5. Cerberus was an ugly three-headed dog guarding the entrance to Hades whose jaws dripped poison. 6. A friend of Mr. Jones named King, son of Commodore King, who had been his college chum, sailed for Liverpool this afternoon. 7. The recent discovery of radium has aided the surgeon in many ways, but it is as yet far too crude to

know its full practical value. 8. Fitz James gave Ellen a ring which, he said, the king had given him after saving his life. 9. Much that boys see when sent to saloons is at first revolting, but if brought in contact with these people too often they become used to it. 10. John's father died when he was quite young. 11. The sail disappears, and the top of the mast becomes a speck on the horizon which soon vanishes. 12. There is a good ball-ground here where they have games twice a week. 13. Although in Massachusetts snow-shoes are seldom necessary in any snow that they have, they are sometimes a great aid. 14. Between recitations are whispering recesses, thus enabling the pupils to relax a little. 15. Henry lost his dog when he was but four years old. 16. No doubt Henry is clever, but it will not make up for his negligence. 17. I have often seen an advertisement accompanied by a picture of a little chicken underneath which are the words "Hasn't scratched yet." Nevertheless one of the first lessons the mother hen teaches them is how to scratch. 18. Untying her apron-strings, she tossed it over the back of a chair. 19. The street on which I live is near the center of the city, which is very convenient for shopping. 20. In those days they served fish at wedding feasts. 21. A wedding feast was to be given, and they had nearly everything ready. 22. The train did not leave the station that day, for they considered the road-bed unsafe. 23. Have you ever been in Ashuelot? They had a disastrous freshet there, a year ago. 24. Uncertainty of weather interferes but little with the game of hockey in cities, where they have artificial rinks. 25. Between Stonington and New London the roads were in poor condition, for they were repairing them. 26. Our defeat was due to our lack

of training, they say. 27. Occasionally a train started out, but as soon as the water rose they turned back. 28. I was told recently that they adulterate chocolate with clay, sometimes. 29. Before the days of steam-cars they used to travel by stage coach.

### EXERCISE 89

The four exercises immediately preceding emphasize the fact that a sentence, to be easily understood, must cohere, or hang together. Parts closely related should be near each other, or at any rate should be so placed and expressed that their relationship is readily apparent. The next exercise is planned to show that sentences are often misleading because necessary words are lacking. Such omissions are like ditches which the reader has to bridge before he can pass on. Courtesy should prompt us to make the path that the reader's mind must travel as easy as possible.

*Supply necessary words missing from the following sentences.*

1. You make the custard first, and when cooked pour into the freezer-can. 2. Oliver Twist, one of Dickens's novels, is as interesting to a boy as a girl. 3. It is as quick, if not quicker than, the other. 4. He never has, and I fear he never will be, fond of reading. 5. He then suggested we go see the hens. 6. The instruments used in recording the weather are the barometer, wind-gauge,

anemometer, sunshine-recorder, rain-gauge, and snow-gauge. 7. Will the person who by mistake took a bicycle from in front of the post office yesterday kindly return or notify A. M. Garvin? 8. Wanted: A servant who can cook and care for children. 9. It was a beautiful June evening that our party gathered about the camp fire. 10. While driving to town, the horse ran away. 11. The leader directs the orchestra, a task calling for great tact, especially so since many players are foreigners whose customs are different from ours and are easily offended. 12. Her character was quite unlike the other members of the family. 13. Perhaps squirrels think autumn too short a season to prepare for winter. 14. In those days every lady of refinement, as well as man, could read Greek. 15. Newcastle is only eighteen miles from Canton, and we knew that when trains run on time it takes about an hour. 16. The dog goes after the cows, and he brings them successfully, if nothing is the matter, when one of the men has to go and call them. 17. He showed me a lot of medals he won. 18. He decided that he did not care for the position, so gave it up. 19. She beats the mixture till smooth. 20. Why is it that so many more study French than Latin? 21. We stopped to get some gasoline and oil up. 22. I had great fun driving the horse from the top of the hay-load. 23. The training squad needs but out-door practice to develop it into as promising a squad as the school has had for years, and from which can be picked a winning team. 24. If the seams of your gloves hurt you, turn inside out. 25. Clean the meat thoroughly, then roll in flour. 26. Do not forget forty pounds is the limit of man's pack. More is making a pack-mule of him. 27. Saturday is better than any day in the week. 28. There were

twenty posts, with a space of ten feet between each. 29. We went to pick flowers and fish. 30. The reader is shown first an English forest, then a Saxon home; from there to tournament grounds near a small town. then to the home of a wealthy Jew.

### EXERCISE 90

The following sentences contain too many words. In the first, for example, *he* is an idler, doing nothing. The phrase *for their destination*, in the second, is not an idler, but it does nothing that is worth while; for of course trains must start for their destination. In the sixteenth, twenty-eight words are employed to tell what half the number may be made to say quite as well. Unnecessary words are simply in the way; they interfere with coherence. It is a poor plan to scrimp, when writing; yet it is well for the writer who is inclined to be extravagant to use words as sparingly as if each were a gold-piece.

*Reconstruct the following sentences, exercising economy.*

1. Henry gave up at once, but Edward he stuck to the task. 2. From this mammoth station trains start every few minutes for their destinations. 3. After dinner we sang some songs and played some games. 4. What kind of a bird is it? 5. The sea-fight was a wonderful spectacle to the spectators. 6. "I think," she said, "that if

a person has a talent for anything, even if it is only for washing windows, that she should cultivate it." 7. Like all new novelties, this device must win popularity. 8. It must have been an interesting sight to see the two commanders under the elm tree. 9. At the age of fourteen years he went to sea. 10. I think that by leaving home when he was young that John acquired the ability to look out for himself. 11. At about ten o'clock we all went home. 12. The present system of forecasting the weather now used was developed in 1870. 13. Although personally I have had no experience myself, I can tell what others of experience have reported. 14. Of course there are many other ways of which I know nothing about. 15. Ellen skates very well for a new beginner. 16. After talking about the boat with a man who had long made a business of making boats, we decided that we would make our boat of cedar wood. 17. She did not look to see where she was going to. 18. The store contained dry goods, groceries, and etc. 19. He would rather die than to live in disgrace. 20. In some of the cities there are large mills where cotton goods are made, which afford work for many people. 21. The cat stays in on rainy days because that she does not like to wet her feet. 22. The loftiest mountains in this fairyland, I do not think, were not over six feet high. 23. The road is poor, it being sandy. 24. I have got you now. 25. It was so foggy we couldn't hardly see the shore. 26. Where was I at, Mr. Speaker? 27. They feared the consequences that would follow. 28. Nearly every day we visit the shore and go in bathing, fishing, or sailing.

## CHAPTER XVI

### COHERENCE—*Continued*

STURDIEST of all words, and hardest worked, are the nouns and the verbs. Next, perhaps, come adjectives and adverbs—handmaidens, so to speak, to nouns and verbs; little helpers often quite indispensable. Fewer, and perhaps less thought of, yet after all extremely important, are certain words which serve as guides or heralds, leading the reader's mind from one part of a sentence to another part, or from one sentence to the next, and explaining the relationship of what is coming to what has gone before.

Best known of all these guides is *and*, which simply bids the reader go right on; what follows is but a continuation, or is like what precedes. *And* corresponds to the plus sign in arithmetic. *But*, on the contrary, warns that exception is to be taken to a previous statement; it announces opposition, or a contrast. If what follows is

merely an explanation of what is behind, there stands *for* announcing a cause or reason. *Therefore* heralds a conclusion or consequence. *Then* and *there* are time and place keepers, helping the reader to keep orderly track of things as they happen one after another. *And, but, for, therefore, then, and there*, to which may be added *if* announcing a condition, are guides which save a great deal of trouble. Or we may think of them as links binding together the parts of a sentence, or as bridges leading from one statement to another. Whether we think of them as bridges, links, guides, or heralds, we see their purpose. It takes years of practice, however, to learn to use them effectively. Indeed, an untrained writer is detected at once by the clumsiness with which he links statement to statement, just as an unskilled carpenter is betrayed by his poor "joinery." The tendency is to omit the links altogether, or to use a weak word where a strong one is needed, or to use *and, but*, etc., over and over, as if there were not many words which serve admirably as synonyms for each.

## EXERCISE 91

*The principal members of the AND group are TOO, ALSO, LIKEWISE, BESIDES, FURTHERMORE, MOREOVER, AGAIN, IN ADDITION TO THIS, IN LIKE MANNER. Select from this list a word or a phrase for each dash in the following sentences. Try not to use the same expression twice.*

1. He promised us a cottage free of charge, and the use of a boat too. — he said we might help ourselves to his corn and potatoes. 2. The guide crossed the fissure by crawling cautiously along a decayed log which threatened every moment to give way beneath him. — every member of his party reached the other side in safety. 3. I think we had better return at once, for it looks like rain. — we promised to be back before dark, and it is now after six o'clock. 4. Apples are indeed a wholesome fruit; no one will deny that. Cherries — are excellent. But give me peaches, if you please. 5. Think of the fun we shall have in camp, cooking our own meals, washing our own dishes, and all that. Think — of the poor fellows who never get an outing. 6. Our opponents may claim that in a small college one forms closer friendships with his classmates. — they may maintain that in the smaller institution one comes immediately under the professors and is not entrusted to tutors. 7. I think the girls did exceedingly well, if we consider that they were younger than their opponents. We should remember — that their strongest debater was unable to be present. 8. Consider, if you

please, that our task was exceedingly difficult. Consider ——— that we were inexperienced. 9. We furnished them shelter for the night, and in the morning a hearty breakfast. ——— we supplied them with money enough to take them back home.

### EXERCISE 92

*The principal members of the BUT group are YET, STILL, NEVERTHELESS, HOWEVER, FOR ALL THAT, ON THE CONTRARY, AT THE SAME TIME, ON THE OTHER HAND. Select from this list a word or a phrase for each dash in the following sentences. Try not to use the same expression twice.*

1. Janet is not a brilliant girl, and much of her time is given to home duties. ——— she is so persevering that I think she may win the scholarship prize. 2. We stated our case and asked him to help us, but it was of no use. He did agree ——— to try to interest others in our cause. 3. There are, it must be admitted, serious obstacles in our way, and we may fail altogether. ——— let us try, and try hard. 4. In autumn, when the young birds have flown, you can collect many nests and study their beautiful workmanship; ——— pray keep your hands off them while they are in use, for it is neither kind nor polite to meddle. 5. It rained almost continuously throughout the day, the wind was cold, and the work disagreeable. ——— no one uttered a word of complaint. 6. Do you fancy that Gaytown is an ugly little village with shabby stores and ill-kept streets? ——— it is as pretty a place as one cares to see.

7. To be sure, your garden is ruined, and I cannot blame you for feeling provoked. ——— you should remember that the mischief-makers were very little fellows and did not realize what grief they would cause you.
8. An automobile never shies, never gets tired, never gets sick. A horse ——— is thoroughly unreliable, “a vain thing for safety.”
9. Of course it is laughable that we hunted through meadow after meadow, and at last found the plant growing in our own back yard; ——— who ever would have thought of looking there for it!

### EXERCISE 93

*The principal members of the THEREFORE group are CONSEQUENTLY, ACCORDINGLY, THUS, THEN, SO, HENCE, AS A RESULT, AS A CONSEQUENCE. Invent pairs of sentences, in each case introducing the second sentence by some member of the THEREFORE group. Try to use every member.*

*The principal members of the THEN group are PRESENTLY, MEANWHILE, THEREUPON, EVENTUALLY, TO CONCLUDE, THEREAFTER, INCIDENTALLY, TO CROWN ALL. Invent two or three short paragraphs, using in each as many of the above terms as you can conveniently.*

### EXERCISE 94

*Supply an appropriate word or phrase for each dash in the following sentences.*

1. After dinner we went to the music-room, where Mary and Helen entertained us by playing duets. ———

a most delightful evening was spent. 2. Success in life does not always mean accumulated wealth; —— here in America, we are told, it is coming to mean that. 3. In schools and colleges we do not find education without athletics; —— it has frequently been shown that the exaltation of one weakens the power of the other. 4. Some are inclined to think that exercise is unimportant; —— Addison says that, were not exercise absolutely necessary for our well-being, nature would not have made the body so proper for it. 5. The sun came out, —— the man felt warm —— took off his coat. 6. A Spaniard was riding through a barren country when his horse fell lame. He was in dismay —— he spied an Indian coming toward him on a fresh horse. 7. Owing to recent storms no fish could be had for the feast. On the eventful morning —— a poor fisherman came to the gate carrying a large turbot. 8. Isaac stumbles and falls; —— Wamba jumps forward and triumphantly waves his wooden sword.

## EXERCISE 95

*Improve the following sentences by substituting better words or phrases for the words italicized.*

1. Reluctantly the king ordered his servants to whip the little boy, *and* to lay the blows on lightly. 2. During the summer he enjoyed a pleasant outing *as well as* earning a little money. 3. The athlete feels defeat *like* a soldier does who has lost a battle. 4. Determined to get the man's cloak, the wind blew harder and harder; *and* the traveler merely wrapt it the closer about him. 5. Won by flattery, I consented to turn the grindstone;

*and* long before the scythe was sharp I felt sorry that I had agreed to help him. 6. Better keep your wood dry by stacking it under a tree; *and* should rain fall, it will remain fairly dry. 7. The Spaniard asked the Indian to exchange horses, *and* the Indian refused; *and* the Spaniard forced him to do it. 8. The prisoner did not dare to hesitate; *and* he answered promptly, "The left eye, sir." 9. I watched for several minutes *and* to my surprise I saw the muskrat reappear. 10. At last the Wind gave it up, *as* he saw that it was of no use to blow any longer. 11. It taught me a good lesson, *because* after that I used greater care. 12. The snow was knee deep *but* I went to school; *but* I had to turn back, *as* there was no session that day on account of the storm. 13. A traveler came along just then, *and* the Wind said, "I will make him take off his coat." 14. He thought he was not strong enough for the mile run, *and* entered the half-mile. 15. The reason for the postponement was *because* it was very stormy. 16. I took the seven-fifteen train from Hartford *and* due in New Haven about eight-forty-five. 17. Many objections are raised *against* this plan. 18. They procured him a pension of three hundred pounds which *besides* his private means made him well off. 19. Most of the trees are birches, *and* there are a few pines. 20. It looked *like* some one had capsized.

### EXERCISE 96

The link-words noted in the preceding exercises are by no means the only ones. For example, the pronouns *he, she, it, this, that, these, those* are commonly employed to refer to some

person or thing previously mentioned. Often, too, a word or a phrase in one sentence is found repeated near the beginning of the next, a relationship being thereby pointed out. Open at random almost any well-written book, and you will find that by one device or another sentences are closely knit each to each.

*Pick out the words which make the sentences of the following paragraphs cohere—hang together.*

The social and domestic little world also, in which I had been moving, had become singularly endeared to me; and the concern evinced by them at my intended departure convinced me that my kind feelings were reciprocated. Indeed, when at length the day arrived, I did not dare venture upon a leave-taking at the good dame Antonia's; I saw the soft heart of little Dolores, at least, was brimful and ready for an overflow. So I bade a silent adieu to the palace and its inmates, and descended into the city as if intending to return. There, however, the tartana and the guide were ready; so, after taking a noonday's repast with my fellow traveler at the Posada, I set out with him on our journey.

IRVING'S *The Alhambra*.

The king, on his part, studied how he might supply, by address and stratagem, what he wanted in numbers and strength. He knew the superiority of the English, both in their heavy-armed cavalry, which were much better mounted and armed than that of the Scots, and in their archers, who were better trained than any others in the

world. Both these advantages he resolved to provide against. With this purpose, he led his army down into a plain near Stirling, called the Park, near which, and beneath it, the English army must needs pass through a boggy country, broken with watercourses, while the Scots occupied hard, dry ground. He then caused all the ground upon the front of his line of battle, where cavalry were likely to act, to be dug full of holes, about as deep as a man's knee. They were filled with light brushwood, and the turf was laid on top, so that it appeared a plain field, while in reality it was all full of these pits, as a honeycomb is of holes. He also, it is said, caused steel pikes, called calthrops, to be scattered up and down in the plain, where the English cavalry were most likely to advance, trusting in that manner to lame and destroy their horses.

*Scott's Tales of a Grandfather.*

## CHAPTER XVII

### PUNCTUATION

MANY hard things have been said of punctuation, but for the most part they are untrue. No matter what you may have heard to the contrary, rest assured that punctuation is exceedingly important, and is so regarded by careful writers. What is more, an examination of half a dozen of our best magazines, or of the works of our standard authors, shows conclusively that, though no two men punctuate precisely alike, the important rules for the use of the comma, the period, and the other points are well established. Nor is it a difficult matter to master these rules, if one will but take pains to understand them. Mere memorizing amounts to little or nothing; it takes brains to punctuate. We will begin with a short paragraph of general caution, then consider carefully a few of the simpler rules—the ones we must use, in school and out, nearly every time we write.

First, before attempting to punctuate a sentence be sure that it is properly constructed. For if a sentence is poorly arranged, clumsily put together, no amount of "pointing" will make it much better. Second, keep clearly in mind that the purpose of punctuation is to help the reader to grasp the meaning easily. A sentence bristling with commas and semicolons is more confusing than if not punctuated at all. Therefore use points sparingly. Third, do not separate words or groups of words which belong together. Almost never should a point separate a subject from its predicate, a verb from its complement, or a modifier from the word it modifies, unless the parts of a sentence are out of their natural order.

HOW TO PUNCTUATE A SERIES.—*Use commas to separate the terms of a series when they are all in the same construction. If all the terms are connected by conjunctions, commas may not be needed; but if only the last two terms are so joined, the comma should be used regardless of the connective.*

The series may consist of a number of nouns all subjects of the same verb, a number of verbs having a common subject, a number of modifiers—adjectives, adverbs, phrases, or clauses—governed alike. It may consist of the coördinate clauses of a compound sentence, and occasionally, though rarely, of a number of short, closely re-

lated independent statements. The important thing to remember is that the words or groups of words separated must be in the same construction.

### EXERCISE 97

*Pick out the words, phrases, and clauses which form series the terms of which are in the same construction. Punctuate.*

1. Longfellow Whittier Lowell Holmes and Emerson are New England poets. 2. It was a cold dreary day. 3. He obeyed willingly cheerfully and without delay. 4. He searched for it at home on the street at his office. 5. Lunch consisted of cold tongue bread and butter and raspberry tarts. 6. Hot or cold rain or shine he went his rounds. 7. He sprang to his feet ran to the stream and without hesitating a moment plunged in. 8. He laughed he cried he capered about. 9. Tired discouraged ready to give way to despair by mere chance he found a way out of the difficulty. 10. We trade with Smith Jones and Company. 11. Go when you please where you please as often as you please. 12. Some books are to be tasted others to be swallowed and some few to be chewed and digested. 13. Thus he spoke and willingly they heeded and obeyed. 14. He lights on the fence caws several times and then flies off. 15. Reading maketh a full man conference a ready man and writing an exact man.

16. Ring out wild bells to the wild sky  
The flying cloud the frosty light.

**HOW TO TREAT PARENTHETICAL EXPRESSIONS.**

—*Use commas to set off expressions which interrupt the thought or the grammatical order of a sentence.*

The interruption may be caused by words coming between subject and predicate, or between a verb and its complement. It may consist of words independent by address, words or phrases in apposition, or an explanatory phrase interrupting a clause. Among brief expressions often, though not always, used parenthetically or almost independently are *too, also, moreover, indeed, namely, again, no doubt, in short, of course, consequently, for instance, so to speak, in truth*. In a word, whatever interrupts parenthetically usually needs setting off by marks of some kind, and most frequently by commas.

**EXERCISE 98**

*Pick out the expressions which seem to you to interrupt the thought or the grammatical order sufficiently to warrant setting off. Punctuate, remembering that usually it takes two marks to set off an expression.*

1. Iron which of course is far heavier than wood sinks quickly.
2. He gave I am told all that he had.
3. No

John you cannot go. 4. Boston capitol of Massachusetts is a long way from the center of the state. 5. This by the way is where Tennyson once lived. 6. Neptune seeing the Greeks so pressed came to their assistance. 7. The field he said belonged to the game preserve. 8. Are you sure sir that there is no mistake? 9. Mere energy if not wisely directed accomplishes nothing. 10. Finally his chair being deep and softly cushioned Clifford fell asleep. 11. You are to speak frankly overconfident. 12. Mary who by the way was not at home knew nothing about it. 13. It is possible though unusual for a dull boy to win great fame. 14. This book if you are willing I will take home with me. 15. Emily I am pleased to say is very well. 16. To-day October twenty-first, I found the air in the bushy fields and lanes under the woods loaded with the perfume of the witch-hazel writes John Burroughs. 17. I pray thee O Lord that I may be beautiful within.

18. The streams rejoiced that winter's work is done  
Talk of to-morrow's cowslips as they run.

### EXERCISE 99

Sometimes parenthetical expressions are so short as to occasion little or no interruption. This is especially true of certain words in apposition, and of adverbial phrases used independently or nearly so.

*Which of the following sentences are clear without punctuation? How should the rest be punctuated?*

1. Bring John too. 2. Think too of the honor they have gained. 3. It is indeed pitiful. 4. We tried in-

deed not only the plans you suggested but many others as well. 5. The plan you outline is a costly one; again it calls for more time than we can spare. 6. You have read *The Deacon's Masterpiece* no doubt. 7. No doubt you have read it many times. 8. Perhaps your way is better but I cannot get used to it. 9. Your way is better perhaps but I cannot get used to it. 10. It must be then that he is displeased. 11. He will come perhaps but you had better not count on him. 12. A single failure however does not mean defeat. 13. He could not have escaped of course had it not been dark. 14. The novelist Dickens was present with his friend Collins. 15. Dickens author of *David Copperfield* was born 1812. 16. Scott himself would not deny it. 17. Longfellow the lecturer was as delightful as Longfellow the poet. 18. Their best player you will recall was absent. 19. The main difficulty he thought was to find what one was prepared to do. 20. Run child and tell your mother. 21. He did not like the Puritans scorn all pleasure. 22. He carried with him Arthur's sword Excalibur.

HOW TO SET OFF NON-RESTRICTIVE PHRASES AND CLAUSES.—*Use commas to set off phrases and clauses when they are non-restrictive.*

This rule is but a slight modification of the one immediately preceding. A phrase or a clause is restrictive when it narrows or closely defines what it modifies; or when it picks out one thing from among several, as do the words *this* and *that*. A phrase or a clause is non-restrictive when it contains an additional statement, incidental or

explanatory. In the sentence *The greatest man is he who does not lose his child's heart*, the clause beginning with *who* is restrictive. In the sentence *Affliction, like the iron-smith, shapes as it strikes*, the phrase beginning with *like* is non-restrictive. A non-restrictive expression, then, is really parenthetical in nature.

### EXERCISE 100

*Punctuate the following sentences, taking care not to use a single comma unnecessarily.*

1. The man who works deserves success.
2. Mr. Clark who really had worked very hard felt that he deserved a reward.
3. The gentleman whom we saw just now is my uncle Henry.
4. Mr. Cavendish whom you met yesterday will sail for Southampton Monday.
5. Go where glory waits.
6. Chittenden where the horses were changed and we had our lunch is a little settlement half-way up the mountain.
7. Bermuda which is I think one of England's oldest colonies lies near the American coast.
8. My father who is an enthusiastic fisherman and does not mind following a stream for hours cannot see any fun whatever in hunting.
9. Perhaps the greatest of American authors is Hawthorne whose works we have in our library.
10. Give this to the girl having the highest mark in Latin.
11. Teddy having sold all his papers went for more.
12. He who runs may read.
13. The boy who was I think thoroughly frightened ran like a deer.
14. Ye who hear my voice

attend my words. 15. The girls having sung a song or two the boys took their turn. 16. The girls having sung several songs thought that it was their turn to listen. 17. They were looking curiously at the gentleman wearing a green jacket. 18. Take the road turning to the left just beyond the barn. 19. The road turning to the left just beyond the barn climbs a steep hill. 20. The gain which is made at the expense of reputation should be considered a loss. 21. None but the brave deserves the fair. 22. That style is best and purest which needs the fewest sign-posts to its sentences.

HOW TO PUNCTUATE A SENTENCE BEGINNING WITH A SUBORDINATE ELEMENT.—*When a dependent or subordinate clause beginning with IF, WHILE, WHENEVER, WHERE, or some similar limiting word stands first, it is almost always set off from the rest of the sentence by a comma, even though the clause is quite short.*

A long phrase coming first is sometimes set off, especially if without the aid of a comma the eye would not readily perceive where the phrase ends and the rest of the sentence begins. Perhaps participial phrases are set off more commonly than any other kind.

**EXERCISE 101**

*Which of the following sentences begin with dependent elements? Which need punctuating?*

1. While we were eating a terrible thunder storm came on. 2. As soon as he had left Portia sent a messenger to Padua. 3. If he fails you let me know at once. 4. In the confusion that followed Ben Jones was forgotten. 5. Soon after the workman came to repair the damage. 6. After the bottom was nailed on the ends of the boards were cut off even with the sides. 7. While we were eating one of our companions told a story. 8. On scanty rations besieged on every side knowing that hope of succor or escape was vain the garrison has fought with a stubbornness that has evoked the admiration of the world. 9. As you know Saturday afternoon we went to Middletown by boat. 10. Among the famous beauties at the court of the Stuarts was Mary Villiers Duchess of Richmond and Lennox. 11. If the number was inexact it was scarcely an exaggeration. 12. In the morning we will go to them. 13. Crossing the river by the new stone bridge we were soon in the heart of the city. 14. Having purchased our tickets we went in search of our state-rooms. 15. Determined to have every sentence correct he rewrote the letter several times. 16. Admitting all that you say we feel nevertheless that the wrong was done unintentionally. 17. By all means come. 18. Of those present six favored the plan. 19. In the little red house below the hill you will find a family of bright youngsters. 20. For the purpose of helping the back-

ward please explain the problem again. 21. Arithmetic and algebra mastered we began the study of geometry.

WHEN TO PLACE A COMMA BEFORE A CONJUNCTION.—*Place a comma before a coördinate conjunction (AND, BUT, FOR, AS, BECAUSE, OR, NOR) if by so doing the sentence is made clearer. Avoid placing a comma before THAT, IF, WHETHER, WHEN, WHERE, when they introduce object clauses.*

The justice of the second part of this rule is evident; for it is always undesirable to separate a verb from its object. The reason for the first part of the rule becomes apparent when we study certain sentences where, were not the comma used, the reader's mind would run on too rapidly and, for a moment, miss the meaning. Take for example the sentence *He wears a dark blue Russian blouse trimmed with gilt buttons and dark blue knickerbockers*. Without a comma before the conjunction the rapid reader finds himself trying to imagine how a blouse trimmed with knickerbockers would look. Here is a similarly constructed sentence: *They were looking for some one who wanted a carriage or a trunk carried to the depot*. The boy who wrote this did not mean that the hackmen were looking for some one who wanted a carriage taken to the depot, yet that is what the sentence says. A comma is needed before *or*.

**EXERCISE 102**

*Punctuate the following sentences, using commas only when absolutely necessary for clearness.*

1. The ancestors of the Normans came from Norway Sweden and Denmark and they are often called the Northmen. 2. Wickedness takes the shorter road and virtue the longer. 3. It rained and rained and rained and so our drive was abandoned. 4. The log lazily floating near shore was at last drawn into the eddy where I was struggling and that saved my life. 5. He may be all this yet let us save his life. 6. He was a good athlete and when it came to books he proved himself a good scholar. 7. Clay or sand will do. 8. Saleratus or common baking soda will relieve the pain. 9. He ran and jumped into the stream. 10. She added butter and milk and I have forgotten what else. 11. There we found shade trees and benches to rest on. 12. He is slow but sure. 13. Neither half-back nor full-back could overtake him. 14. He is not dishonest nor should I call him selfish. 15. Of Cooper's thirty-two novels writes a critic not more than half have ever been read and eight are far superior to all the rest. 16. Thus he spoke and willingly they heeded and obeyed. 17. Did you say that you had read The Newcomes? 18. Wind and rain and frost have stormed those walls in vain. 19. I appreciate your motives but I cannot accept the aid you proffer. 20. He is gone but not forgotten. 21. It is the frost that kills our wild creatures and not the snow which protects and keeps them warm. 22. Please tell him that we waited over an hour. 23. I do not

know whether he will come or not. 24. He never came back again and there the story ends. 25. Bassanio said that he had promised never to part with it. 26. I write to tell you how glad I am that you are coming. 27. A friend told me that we were to have a celebration next Wednesday. 28. Ask him if we may visit the park. 29. It is too bad that you cannot go.

30. Jack fell down and broke his crown  
And Jill came tumbling after.

WHEN TO USE THE SEMICOLON.—1. *Use the semicolon as if it were a large comma, placing it between phrases or clauses in the same construction when they are exceptionally long and loosely connected, or when one or both are so broken by commas that, were not the semicolon used, the eye would not readily perceive where one phrase or clause ends and the next begins.*

2. *Use the semicolon as if it were a small period, placing it between independent sentences so closely related in thought that it is undesirable to separate them with a period.*

One often reads page after page of a well-written book without finding a single semicolon. When a semicolon is found, it is usually in a long, complicated sentence which might well be recast in simpler form; or in a very short, pithy sentence such as is seldom used in plain composition. The young writer is advised to make his sentences so simple that the semicolon is seldom needed.

Always, when hesitating between a period and a semicolon, choose the period. That the point is a convenient one, if not quite indispensable, is shown by the following examples.

*He told us how he had been left alone on the island; how for many days he had lived upon berries, roots, and the bark of trees; how at last, when nearly dead with hunger and exposure to cold winds, he had been rescued.*

*Some there may be who think that if a thing be said often enough, it must be true; if it be said loud enough, it must be important.*

*The elephant hath joints, but not for courtesy; his legs are legs for necessity, not for flexure.*

*Idleness is emptiness; the tree in which the sap is stagnant remains fruitless.*

### EXERCISE 103

*Punctuate the following sentences, using the semicolon sparingly.*

1. Honors says a Chinese maxim come by diligence riches spring from economy. 2. One goes to the right the other to the left both are wrong but in different directions. 3. Books are the best of things well used abused among the worst. 4. He always went into the darkest and deepest recesses that is he took up the part which no one had touched. 5. Do not take all the apples simply because you get them for nothing leave

some for the others. 6. If I uncover the earth in any of my fields ragweed and pigweed spring up if these are destroyed harvest grass or quack grass or purslane appears. 7. He had to choose one of three things: wealth but wealth gained dishonestly fame but fame unjustly acquired or poverty with honor and happiness. 8. Fairfax a brave soldier but of mean understanding and irresolute temper was the nominal Lord General of the forces but Cromwell was their real lord. 9. I cannot hide what I am I must be sad when I have cause and smile at no man's jests eat when I have stomach and wait for no man's business laugh when I am merry and claw no man in his humor. 10. The spray of the billows which attained in fearful succession the foot of the precipice overflowing the beach on which they so lately stood flew as high as their place of temporary refuge and the stunning sound with which they dashed against the rock beneath seemed as if they still demanded the fugitives in accents of thunder as their destined prey.

11. He that fights and runs away  
May live to fight another day  
But he that is in battle slain  
Will never rise to fight again.

—RAY.

HOW TO PUNCTUATE A SENTENCE CONTAINING AN ENUMERATION.—A sentence containing an enumeration or a series of particulars explaining a previous statement may be cast in so many different forms that it is impossible to invent a rule broad enough to cover all cases. We

will therefore not attempt it, but simply study a few examples.

1. *Longfellow, Whittier, Lowell, Emerson, and Holmes are New England poets.*

2. *Five New England poets are Longfellow, Whittier, Lowell, Emerson, and Holmes.*

3. *There are five prominent New England poets; namely, Longfellow, Whittier, Lowell, Emerson, and Holmes.*

4. *There are five prominent New England poets: Longfellow, Whittier, Lowell, Emerson, and Holmes.*

5. *The New England poets are as follows: Longfellow, Whittier, Lowell, Emerson, and Holmes.*

When the reader sees the colon, he assumes at once that what follows it will be an enumeration, an explanation of something which has gone before, or an expression in apposition to something already mentioned. It has been called the mark of "expectancy or anticipation." The colon, then, is the proper point to place before an enumeration. It is not used in the second sentence above, for *Longfellow, Whittier, etc.*, are predicate nouns and should not be separated from the verb. Such expressions as *namely, for instance, for example, and that is*, when introducing an enumeration, are almost always preceded by a semicolon and followed by a comma. This practice is

somewhat arbitrary, yet there is something of reason in it.

#### EXERCISE 104

*Study the following sentences till you can punctuate them without hesitation when they are written on the blackboard.*

1. Pine, hemlock, spruce, and cedar are evergreen trees. 2. Four common varieties of evergreen are pine, hemlock, spruce, and cedar. 3. There are at least four common varieties of evergreen: pine, hemlock, spruce, and cedar. 4. The four varieties of evergreen which he mentions are as follows: pine, hemlock, spruce, and cedar. 5. Four common varieties of evergreen are these: pine, hemlock, spruce, and cedar. 6. Carlyle says, "There are but two ways of paying a debt: increase of industry in raising income, increase of thrift in laying out." 7. Perhaps the greatest lesson which the lives of literary men teach us is told in a single word: Wait! 8. Since September first I have read three books; namely, Great Expectations, Kenilworth, and Sentimental Tommy.

*Construct five sentences in which the following expressions are used: NAMELY, THAT IS, SUCH AS, AS FOLLOWS, FOR EXAMPLE. Be sure not to place a comma after SUCH AS.*

*Make the following statement in as many different ways as you can: Three well known works by Francis Parkman are Montcalm and Wolfe, The Conspiracy of Pontiac, and The Oregon Trail.*

HOW TO TREAT QUOTED PASSAGES.—We learn early in school life that when the exact words of some one are quoted they should be set off by quotation-marks. One cannot read books and newspapers year after year without getting this simple rule well fixed in mind. There are, however, a number of mistakes which young writers are apt to make, and these will now be considered.

1. *Be sure that the passage enclosed by marks contains the exact words of the one quoted.* For example, it is incorrect to write He said "that he could not come till Tuesday." Either the quotation-marks should be removed, or the sentence changed to read He said, "I cannot come till Tuesday."

2. *If a quoted passage is made up of several paragraphs, place marks before each paragraph, but after the last paragraph only.* For if each paragraph were enclosed, the reader might think each a separate quotation.

3. *A quotation within a quotation is set off by single marks.* Note this sentence: "I remember," said he, "his exact words. They were these: 'Don't give up the ship.'"

4. *If a quoted sentence is interrupted by some such expression as SAID HE, do not begin the first word of the second part with a capital simply be-*

*cause it is preceded by quotation-marks. It is wrong to write "I think," said he, "That we must go."*

*5. Never use a semicolon to introduce a quotation. If the quoted passage is long and formal, it may be preceded by a colon; if short, a comma will do.*

*6. When writing conversation, avoid introducing remark after remark with HE SAID or SHE SAID. Tuck in the expressions parenthetically, or place them after the remarks. Avoid monotony by using synonyms for said.*

*7. When writing an extended conversation—something more than is found in a brief anecdote, indicate by means of indention where one speaker concludes and another begins.*

#### EXERCISE 105

*Punctuate the following and supply capitals where they are needed.*

*Bring to class a list of ten expressions which may be substituted for SAID HE.*

1. Yes said he the stranger must be treated courteously. 2. He replied at once I cannot come to-day if to-morrow will do I will come then. 3. His last words were nearer my God to thee. 4. What can I do for you inquired the saleswoman? 5. In reading John Burroughs this evening I ran across this statement for my part my nearest approach to a strange bedfellow

is the little gray rabbit that has taken up her abode under my study floor. 6. I will not take a penny less said the merchant so pay me my price and go. 7. I came 'she said to see the grand procession and to hear the people shout long live the king.

**HOW TO USE THE APOSTROPHE.**—*The apostrophe is used to indicate the possessive form of nouns, to indicate the omission of one or more letters, and to indicate the plural of letters and figures.*

#### EXERCISE 106

*Criticise the following sentences.*

1. Its growing dark; lets start for camp.
2. Who's dog is it?
3. He purchased a thousand dollar's worth.
4. Are you fond of Dicken's works?
5. We filled our pocket's with apples.
6. Your always losing something.
7. Dot your is and cross your ts.
8. She cannot approve of Harry having a canoe.
9. Where is you're gun?
10. You may all pass to Miss Robbinses room.
11. I think you should make better fours and 7s.
12. He found a ladies glove.

#### EXERCISE 107

*Show that the meaning of the following sentences changes according as they are punctuated. Which of the sentences need rewriting?*

1. Clarkson was the favorite of the day after the battle.
2. Among his intimate friends were Eustace Budgell

his cousin Ambrose Phillips and Richard Steele. 3. The poem was written about Edward King a very dear friend of John Milton who was drowned while crossing from England to Ireland. 4. Go see Breakers Ahead the best melodrama ever written by John Nemo. 5. John the gardener will attend to it. 6. No fishing is permitted here. 7. "May I go to New York for Thanksgiving? Jack invites me." "I do not see how you can stay in Albany." 8. They did not seize the wand as the guide directed. 9. Ivanhoe marries Rowena instead of Athelstane as Cedric had wished. 10. We manufacture everything made out of canvas bags tents awnings, etc. 11. The nobleman thinking him mad again asked him to set a price on his fish. 12. He answered nervously looking this way and that. 13. The boy said the man was trying to stand on his head. 14. He said nothing at all.

15. What do you think  
I'll feed you for nothing  
And give you a drink

### EXERCISE 108

*Criticise the punctuation of the following sentences.*

1. I think, that they will come, but I am not sure.  
2. In the window were many small fancy articles; such as, bags, pins of all descriptions and ribbons. 3. As she neared the market place she heard cries of, long live the king. 4. Macaulay was a man, who liked to argue.  
5. I am sitting on the piazza watching my little brother, Francis and another boy, Johnny playing. 6. The story

ends by Ivanhoe marrying Rowena. 7. "Come, come," said he, "You're only jesting. 8. In escaping the riot, the king and his son, Theodore became separated from us. 9. Among his intimate friends were Budgell, his cousin, and Steele. 10. Therefore, Antonio was set free. 11. The library no doubt, would interest you. 12. It was a cold, dreary, afternoon, the wind was whistling round the house and everything outside looked bare and frozen. The snow was beginning to fall; the streets were deserted, everyone seemed to have shut himself up for the night. 13. Not all of his time was spent in France, during the winter months he visited Italy. 14. There are many inconveniences, for instance; we have to go a long way for water. 15. Fruits are very abundant. Such as peaches pears and plums. 16. I drew out Robinson Crusoe. That being the only book I cared to read. 17. John went to the fair, Mary, staid at home. 18. My reason for thinking so is, that I saw him running through the yard.

### EXERCISE 109

*Punctuate the following sentences. Use all marks except the period sparingly.*

1. Yes Mr Brown I will go. 2. London is I think the most interesting city we visited. 3. Through the woods across the field and down the road he ran. 4. I came I saw I conquered. 5. When he has investigated thoroughly when he is perfectly satisfied then we will go. 6. It is I admit a pleasant day and we all wish to go but think on the other hand how unfair it would be to the

rest if we should leave them behind. 7. The woman was weak from exhaustion he could not well refuse to aid her. 8. I think he replied that I recall his words he said if I mistake not there are three roads but all lead to town. 9. Brilliancy is well enough but character is better it stands the wear and tear of life. 10. If you take the right hand road it will lead you to Oxford if you take the left it will lead you to London. 11. Among Wordsworth's contemporaries are Byron Shelley Coleridge and Keats. 12. If any man doubt my sincerity and some may doubt it I will try to satisfy him. 13. I have seen Edinburgh at last isn't it a romantic town? 14. I cannot of course speak from experience I can only repeat what the book says. 15. Dickens is my favorite author all his faults therefore I readily overlook. 16. I am quite sure he is the one why do you ask? 17. So into the plain they came where grew the grain and through this by and by they reached their journeys end. 18. A very dark night screened the sky no man observed us secretly I took his life. 19. It was formed of five metal plates two were of brass two of tin and one of gold. 20. On all sides were large trees maples birches chestnuts all of which we were glad to find. 21. Anger says Richter wishes that all mankind had only one neck love that it had only one heart grief two tear-glands pride two bent knees. 22. The day was Saturday the date June tenth the time two o'clock the place Lewis Park and our opponents the Ben Hurs. 23. The Friar who is unconsciously funny and Wamba who is by profession a jester are leading humorous characters.

24. Some are born great some achieve greatness  
And some have greatness thrust upon them.

25. Three Silences there are the first of speech  
The second of desire the third of thought.

**EXERCISE 110**

*Punctuate the following, taking great pains to place periods where they belong.*

1. The white flag meant come over I have something to tell you the red flag meant come over the fire is hot and we will make candy the black flag meant come over I am lonely. 2. Here is one of Coleridges clever sayings concerning readers some like jelly-bags let slip all that is pure and good and retain only the impure some like sponges suck up all and give it back again only a little dirtier others read as the sand runs in and out of the hour-glass and leaves no trace behind still others like the slave in the diamond mine retain the gem and cast aside the dross and dust. 3. When the barbican was carried the Sable Knight sent notice of the happy event to Locksley requesting him at the same time to keep such a strict observation on the castle as might prevent the defenders from combining their forces for a sudden sally and recovering the outwork which they had lost this the Knight was chiefly desirous of avoiding conscious that the men whom he led being hasty and untrained volunteers imperfectly armed and unaccustomed to discipline must upon any sudden attack fight at a great disadvantage with the veteran soldiers of the Norman knights who were well provided with arms both defensive and offensive and who to match the zeal and high spirits of the besiegers had the confidence which

arises from perfect discipline and the habitual use of weapons. 4. The cave has double doors one to the north accessible to men one to the south for gods by this men do not enter. 5. Standing so high and with so little shelter it was a cold exposed house splashed by showers drenched by continuous rains that made the gutters to spout beaten upon and buffeted by all the winds of the heavens and the prospect would be often black with tempest and often white with the snows of winter. 6. In the class of 1903 at Yale writes one who should know fifteen of the nineteen highest appointments at graduation fell to men who had received tuition scholarships in the class of 1902 eighteen out of thirty-three appointments were made to hard working students. 7. The speakers were as follows affirmative Jones and Smith negative Clark and Hermann. 8. Our nine had the following battery catcher Johnson pitcher Sullivan. 9. Here are the particulars name John Smith height 5 ft 6 in weight 160 lbs. 10. Admission fifty cents children half price. 11. All mankind states an adage may be divided into three classes first and this is a very small class those who discover things for themselves second a somewhat larger class those who can see things which are pointed out to them third those who cannot discover things for themselves nor can they see them when pointed out and this is a very large class indeed. 12. If a man's fortune does not fit him it is like the shoe in the story if too large it trips him up if too small it pinches him. 13. Youth writes Carlyle is to all the glad season of life but often only by what it hopes not by what it attains or what it escapes. 14. There were bright tongues of fiery cloud burning and quivering about them and the river brighter than all fell in a

wavering column of pure gold from precipice to precipice with the double arch of a broad purple rainbow stretched across it flashing and fading alternately in the wreaths of spray.

15. What in me is dark  
Illumine what is low raise and support.

## CHAPTER XVIII

### SPELLING

A CERTAIN well-known dictionary contains over 317,000 terms. The number is appalling unless we bear in mind that one may enjoy life without mastering the English language from A to Z. It is necessary, however, that everyone have absolute command over a reasonably large number of words—know not only what they mean but how they are spelled.

If you are a poor speller, bear in mind that to accomplish anything worth accomplishing hard work is necessary. No one else can help you very much; you must do it—not in a day nor a month, but by long, persistent effort. Rid yourself of the false notion that you cannot do it. Others may find it less difficult than you; but if you will, you too can accomplish it. Here are a few suggestions.

First, form the habit of reading aloud a few minutes every day, taking great pains to pro-

nounce every word distinctly, correctly. In the haste of every-day talk most of us clip syllables and speak so indistinctly that many words reach the ear mangled. We are apt to recall, when writing, what the ear has heard many times, rather than what the eye sees but occasionally in the printed page. Reading aloud every day, the eye trying to see words just as they are, and the voice trying to pronounce them correctly, tends to lessen this evil.

Second, stop guessing. When in doubt, consult a good dictionary. But remember that merely looking up a word does little good. You must note carefully where the difficulty lies, why the word is hard to spell. Try to fix the word in your mind for all time. Take a long look at it, noting it carefully syllable by syllable; then shut your eyes and try to form a picture of it in your mind.

Third, keep a list of the common words which you catch yourself misspelling. You will be surprised, perhaps, to find how short this list will be; for as a rule we misspell not a great many words but a few words over and over again. Study this list faithfully from time to time, striking out words as often as you are sure that you have mastered them, adding new ones as they appear.

Fourth, if you are studying a foreign language, especially if it be Latin, note the derivation of English words. Most Latin scholars are accurate spellers.

Fifth, learn thoroughly a few rules. Perhaps there are exceptions to all rules for spelling, but never mind; even with exceptions, they are worth knowing.

Here are fourteen groups of words which investigations extending over several years show that high school pupils commonly misspell or misuse. Master each group; and whenever a rule is given, master that too.

### EXERCISE III

WORDS CONTAINING EI OR IE.—*If the diphthong has the sound of long E, I comes first except when the diphthong is preceded by c.*

The most troublesome words are those in which the diphthong follows *c* or *l*. Perhaps you can remember the rule by associating it with the word *police*, in which *i* follows *l* and *e* follows *c*. Or perhaps the following rhyme will be easily remembered:

If the letter *c* you spy,  
Place the *e* before the *i*.

Important exceptions to the rule are *weird* and *seize*.

believe	receive	perceive	retrieve
wield	siege	shield	niece
deceive	tier	fierce	fiend
shriek	receipt	hygiene	lief
deceit	thief	yield	ceiling

## EXERCISE 112

THE PLURALS OF NOUNS ENDING IN Y.—*If Y is preceded by a vowel, the plural is formed by adding S. If Y is preceded by a consonant, Y changes to I and ES is added.*

*Form the plurals of the following words.*

lady	ferry	folly	chimney
valley	duty	delay	caddy
alley	tally	miscellany	study
ally	fallacy	strategy	hypocrisy
mercy	display	ecstasy	courtesy

## EXERCISE 113

Y BEFORE A SUFFIX.—*When preceded by a consonant, Y changes to I before a suffix not beginning with I; otherwise it does not change.*

holiness	ironical	tyrannical	driest
dutiful	studying	ninetieth	sprier

joyous	played	pitiful	annoyance
prettily	modifier	jolliest	business
weariness	pliable	appliance	drier

## EXERCISE 114

**A CONSONANT BEFORE A SUFFIX.**—*A word ending in a single consonant preceded by a single vowel doubles the consonant before a suffix beginning with a vowel, if the word formed is to be accented on the syllable preceding the suffix.*

goddess	poetess	mapped	deference
deferred	beginner	nutting	compelling
controlling	intermittent	occurred	preference
remittance	admittance	summary	planned
popped	pinned	identically	preferred

## EXERCISE 115

**SILENT E BEFORE A SUFFIX.**—*Silent E disappears before a suffix beginning with a vowel, remains before a suffix beginning with a consonant. But words ending in CE or GE usually retain the E before a suffix beginning with A or O; and words ending in IE change the IE to Y before adding ING.*

*Truly and duly are important exceptions.*

perseverance	advertisement	peaceable
tying	practicing	organization

sponging	attractiveness	definitely
senseless	comparatively	infringement
pleasurable	purity	blamable
manageable	courageous	sensible
changeable	describable	vying

**EXERCISE 116**

*State the rule governing the spelling of each word.*

immediately	pierce	pitiable	conceit
hungriest	shammed	engagement	dying
noticeable	referring	necessarily	fairies
relieve	spying	comedies	lying
baggage	conceivable	merciless	pitiful

**EXERCISE 117**

A homonym is a word agreeing in sound with another word, but differing from it in meaning. *Make sentences containing homonyms of the following words. If possible, let each sentence contain both the original word and its homonym.*

course	cord	leaf	hew
isle	colonel	pier	base
faint	sight	wave	assent
raise	sweet	skull	sore
piece	core	two	bare

## EXERCISE 118

This exercise contains pairs of words so similar in sound or in spelling that one word is often wrongly substituted for the other. *Invent sentences as in the preceding exercise, letting each sentence, if possible, contain a pair.*

angel	lose	capital	accept
angle	loose	capitol	except
principal	lead	disease	their
principle	led	decease	there
coarse	illusion	prosecute	past
course	allusion	persecute	passed
affect	proceed	lief	respectively
effect	precede	leave	respectfully
cloths	admittance	duel	eligible
clothes	admission	dual	legible
diary	statue	human	pillar
dairy	stature	humane	pillow
	partition	stationary	
	petition	stationery	

**EXERCISE 119**

Here are simple words that are misspelled through mere carelessness.

too	quite	marriage	merely
barely	using	forty-four	disobey
attacked	victuals	becoming	remedy
altogether	till	queer	whether
across	ninth	neither	hurried
exhaust	arose	color	attract
loving	accurate	until	writer
always	almost	already	destroy
muscle	visitor	professor	enemies
success	commerce	despise	divided
also	college	gas	twelfth
speech	afraid	orator	villain
immense	spherical	scheme	salary

**EXERCISE 120**

The following words are commonly misspelled because they are commonly mispronounced.

tragedy	chestnutting	athletics
strategy	intellectual	farthest
partner	ambassador	reënforcement
surprise	bachelor	genealogy
messenger	accidentally	medicinal

boundary	sentinel	divided
preparation	perseverance	similar
preposition	religious	prescription
recognition	undoubtedly	emergency
laboratory	opportunity	feminine
obedience	fiery	surpass
machinery	despise	incidentally
military	pronunciation	superintendent
probably	melancholy	drowned
government	neuralgia	humorous
separation	enthusiasm	remembrance
accommodate	secretary	independent
representative	visible	privilege

**EXERCISE 121**

These words are troublesome because it is hard to remember whether certain consonants should be doubled.

immediately	immigrant	occupant
accede	apparent	syllable
parallel	excellent	fulfil
alert	aperture	apparel
misspell	appearance	impel
irresistible	haggard	necessary
committee	immaterial	accompany

possession	recollect	recommend
association	preference	necessity
tyrannize	assassinate	correspondent
annoyance	colossal	sufficient
centennial	massacre	excel

EXERCISE 122

Here are words that are difficult because unfamiliar. *Construct sentences in which they are used in such a way as to reveal their meaning.*

plagiarism	exorbitant	dubious	irascible
vicious	decorous	congenial	supersede
edible	predecessor	plausible	effervescent
optician	convalescent	abstruse	pecuniary

EXERCISE 123

The following words are puzzling for various reasons. They are worth mastering, however, for all are in common use.

dyspepsia	miracle	visible	souvenir
righteous	vertical	vegetable	apostrophe
sensible	organization	existence	liniment
paralyze	hypocrisy	schedule	acquire
benefit	beneficial	fascinating	dilapidated
descendant	mucilage	spherical	descriptive

ridiculous	physical	privilege	duteous
fallacy	diphthong	separate	parliament
barbarous	sovereign	millinery	adjacent
simile	hypocrite	fictitious	comical
repetition	partridge	miraculous	lucrative
divisible	malady	mysterious	comparative
mischievous	architecture	extraordinary	

## CHAPTER XIX

### TROUBLESOME VERBS

UNQUESTIONABLY the most troublesome part of speech is the verb. To master it in all its many forms calls for a good memory, a good brain, and long, careful practice. Many never do master it. Especially in our every-day talk are we inclined to be careless. We forget which of two forms is correct, or we do not stop to think. We say *shall* when we mean *will*, and *may* when we mean *can*; we use *lay* for *lie*, and *would* for *should*; we commit dozens of errors which may be pardonable in hurried conversation yet are hardly to be overlooked in written work. The exercises which follow are not interesting; some of them are exceedingly difficult, though at first they may seem simple. But they are worth mastering. It takes courage and a willingness to endure disagreeable things, to make a good writer, just as it does to make a good athlete or a good scholar or a good soldier.

**EXERCISE 124**

*Study the following list of troublesome verbs till you know them so thoroughly that if a principal part of any one is given, you can without hesitation supply the remaining parts.*

PRESENT	PAST	PAST PARTICIPLE
awake	awoke	awaked
beat	beat	beaten
begin	began	begun
bite	bit	bitten
bid	bade or bid	bidden
break	broke	broken
bring	brought	brought
choose	chose	chosen
cling	clung	clung
do	did	done
drown	drowned	drowned
drink	drank	drunk
eat	ate	eaten
fling	flung	flung
flow	flowed	flowed
fly	flew	flown
forbid	forbade	forbidden
forget	forgot	forgotten
freeze	froze	frozen
go	went	gone

## TROUBLESOME VERBS

201

PRESENT	PAST	PAST PARTICIPLE
lay	laid	laid
lead	led	led
lie	lay	lain
lie	lied	lied
loose	loosed	loosed
lose	lost	lost
run	ran	run
see	saw	seen
set	set	set
shrink	shrank	shrunk
sit	sat	sat
slay	slew	slain
sling	slung	slung
speak	spoke	spoken
steal	stole	stolen
swear	swore	sworn
swim	swam	swum
swing	swung <i>or</i> swang	swung
throw	threw	thrown
wake	waked <i>or</i> woke	waked
wear	wore	worn
wring	wrung	wrung
write	wrote	written

## EXERCISE 125

*Without consulting the previous exercise, insert verbs as indicated, using active forms unless otherwise directed.*

1. He said that they (pluperfect of *awake*).
2. Try my remedy. It can't be (past participle of *beat*).
3. We (past of *begin*) where they (pluperfect of *begin*).
4. If you (pluperfect passive of *bite*) by the dog, you would not like it.
5. He (past of *bid*) James do as he (pluperfect passive of *bid*).
6. Did you say that his arm (past passive of *break*)?
7. I wish you (pluperfect of *bring*) him along too.
8. I might have gone had I (past participle of *choose*).
9. He (past of *cling*) to it that he was right.
10. He (past of *do*) it. I saw him when he (past of *do*) it.
11. Did you say that he (past of *drink*) after all the rest (pluperfect of *drink*)?
12. The servant (past of *eat*) after the others (pluperfect of *eat*).
13. Up he (past of *fling*) his cap and shouted for joy.
14. The bird flew in the same direction that the river (past of *flow*).
15. After all the others (pluperfect of *fly*), the old crow (past of *fly*) too.
16. He (past of *forbid*) loud talking in the corridor.
17. The boy (pluperfect of *forget*) all about it.
18. My fingers present passive of *freeze*).
19. I wonder if the pond (present passive of *freeze*) solidly.
20. It happened after they (pluperfect of *go*) for help.
21. He (past of *lay*) the apple on the plate, and there it still lies.
22. The log has lain for years just where it (past passive of *lay*).
23. They (past of *lead*) the way.
24. We (past of *lie*) for hours where you (pluper-

fect of *lie*). 25. He (past of *lay*) the mattress on the ground and there we (past of *lie*). 26. If you take the dog, I fear you (future of *lose*) him. 27. It is easy (infinitive of *lose*) the way. 28. By that time the boy (pluperfect of *run*) away. 29. He (past of *see*) us when we (past of *do*) it. 30. As he (past of *sit*) down he (past of *set*) his hat on the table. 31. If you (pluperfect of *set*) the vase on the shelf, it would not have fallen. 32. The dog (pluperfect of *shake*) the life out of the rat. 33. We (past of *shrink*) from the undertaking just as you (past of *shrink*) from it. 34. He said the garment (pluperfect of *shrink*). 35. He (past of *sit*) down in the chair that (past of *set*) in the corner. 36. His books (past passive of *sling*) over his shoulder. 37. Not till he (pluperfect of *speak*) did he consider it useless to try. 38. He knew that the steel bar (pluperfect of passive *steal*). 39. I thought he (pluperfect of *swear*) that it was true. 40. After he (pluperfect of *swim*) the river, he found himself exhausted. 41. If he (pluperfect of *throw*) the ball to first, the run would not have counted. 42. You (past of *wake*) John, but Henry (past of *awake*) of his own accord. 43. I wish I (pluperfect of *wear*) a heavier coat. 44. She (past progressive of *wring*) the clothes when the bell (past of *ring*). 45. You may read what you (perfect of *write*).

### EXERCISE 126

The preceding exercise is designed to call attention to mistakes arising through the use of one form of a verb when another is needed; for example, the past form for the past participle, as in the sentence After he had *ran* a mile, he fell ex-

hausted. Another class of mistakes is due to confusing verbs that are similar in form but have different meanings. Note carefully the following:

awake	awoke	awaked
wake	woke	waked

The first of these verbs is intransitive, the other transitive. It is therefore incorrect to write John *awoke* Henry. The correct form is John *woke* Henry. Mary *awoke* at six is correct; Mary *woke* at six is incorrect.

flow	flowed	flowed
fly	flew	flown

Rivers *flow*; birds *fly*. It is therefore incorrect to write The river has always *flown* by the mill.

lay	laid	laid
lie	lay	lain
lie	lied	lied

The first of the three is a transitive verb meaning to place or to put down; the second is an intransitive verb meaning to recline; the third means to tell an untruth. As a rule the third verb is used correctly, though it is easy to forget that the participle is *lying*, not *lieing*. The other two are frequently misused. We write It had *laid* there for years, when we should write It had *lain* there for years; and He *lay* the gloves

on the table, when we should write He *laid* the gloves on the table; and He *laid* down to rest, when he should write He *lay* down to rest.

loose	loosed	loosed
lose	lost	lost

The first of these means to unfasten or release; the meaning of the second is well understood. Did you *loose* your gloves? is wrong. The sentence should be Did you *lose* your gloves?

ring	rang or rung	rung
wring	wrung	wrung

We *ring* a bell; we *wring* wet clothes.

sit	sat	sat
set	set	set

We *sit* in chairs; we *set* an object where we wish it to be. *Set* down, won't you? is a sentence containing a very common mistake.

### EXERCISE 127

*Complete the following sentences, using forms of AWAKE and WAKE in the first group, FLOW and FLY in the second group, and so on.*

1. I —— at six. When did you ——? Did you —— of your own accord, or did you have some one —— you? Had he —— when you knocked?

Who —— the others, yesterday morning? Please see if father has ——; if he has not, please —— him. —— Emily too.

2. Where did the river formerly ——? How long has it —— in its present channel? If we say that the brook fairly flew by the door, do we mean simply that it —— by the door? Will the water that has —— by the mill never return? John carelessly said that the river over—— its banks last spring. Of course he meant that it ——its banks last spring.

3. I think I will —— down for a few minutes. Please —— the blankets out in the orchard where you —— them yesterday. How often have I —— there this summer! Where is my book? I must have mis—— it. Perhaps it —— on the library table. I think you will find it —— there. If any one should call, do not say that I am not at home; for that would be ——.

4. I am always —— things. This is the third thimble I have lost within a year. How much time one —— while hunting for lost things! Do you ever —— things? —— things is one of my worst failings. By the way, isn't this nut a little ——? Please get a wrench and tighten it. But do not get it too tight; it should be a little ——.

5. —— the bell would mean twisting it; —— the hands would mean making them give forth the sound of a bell. Was not John —— wet when they pulled him out of the stream! His cries for help have been —— in my ears all day. How it did —— his mother's heart to see him struggling in the water! Well, get his clothes and we will run them through the ——.

6. He has set his heart on getting the prize, and has —— up night after night to study. Do —— down

and let me tell you about it. ——— your hat on the table. You wish a fan? ——— still and let me get one. I ought not to be ——— here using one myself without offering you one too. Will you excuse me a minute? Just before you came into the ——— room, I ——— something on the stove. I'm afraid there will be trouble if it ——— there much longer. What a hard cold you have! I mistrust you caught it by ——— on the grass yesterday while John was ——— out the shrubs.

## WAS

## WERE

The person who writes John and Mary *was* present, or I thought you said that John *were* the only one present, does so through carelessness. He knows better, of course. In writing conditional sentences, however, mistakes arise not only through carelessness, but through misunderstanding what is correct usage.

There are two kinds of conditional sentences: first, the pure, simple conditional; second, the conditional which contains the idea of uncertainty, doubt, or a state of affairs that is simply imagined but does not really exist. For example, in the sentence If John *is* in town he will come, the writer does not express certainty or uncertainty, doubt or belief, in regard to John's being in town. Nor does he "make believe" that John is in town. He simply affirms that *if* John is in town, he will come. The sentence therefore contains

a simple or pure condition. But had the sentence been If John *were* in town, he would come, the idea would be that John is not in town. The sentence tells merely what would have happened if something were true which is not true. The condition is not, therefore, a simple one; it is a condition "contrary to fact."

In all sentences where the condition is not simple but contains the idea of uncertainty or supposition, *were* is used with all three persons, in the singular as well as the plural. Thus we have

if I were	if we were
if you were	if you were
if he were	if they were

#### EXERCISE 128

*Complete the following sentences by inserting WERE and WAS, in each case giving a reason for your choice.*

1. If I ——— you, I would tell everything.
2. ——— I sure of it, I would say so.
3. Oh ——— I where I would be!
4. If he ——— with you, why did he not tell you his troubles?
5. If I ——— wrong, you should have told me.
6. ——— he king, I would not obey him.
7. If he ——— industrious, I shall reward him.
8. If he ——— industrious, I should overlook his failures.
9. If the work ——— done, we could play.
10. He

speaks as if he —— in earnest. 11. If he —— generous, he would not treat them so. 12. Suppose you — given the money, what could you do? 13. Speak as if you —— confident. 14. If he —— chosen, he could not do the work. 15. If he —— disappointed, he has kept quiet about it. 16. I wish I —— as happy as you. 17. They consulted the barometer to see if it —— going to rain. 18. The squirrels are scampering about as if autumn —— all too short. 19. To him the little light seemed as if it —— a comforting friend. 20. The hailstones rattled against the windows as if some one —— throwing pebbles. 21. While making a humorous remark he preserved a stern expression as if what he —— saying —— the most serious thing imaginable.

## MAY

## CAN

*Can* denotes ability. When a boy says I *can* do it, he means that he is able to do it. When he asks *Can* I do it? he asks your opinion in regard to his ability to do something. *May* sometimes denotes a wish, as in the sentence *May* you live long and *may* you prosper; and sometimes possibility in contrast to definite assertion, as in the sentence I think he *may* be in the garden, but I do not know for certain. Its most common use, however, and the one which leads to confusion between *can* and *may*, is to denote permission. *May* I do it? means Will you permit me to do it?

*Can*, then, denotes ability to do a thing; *may* denotes permission to do a thing: that is the distinction to remember.

### EXERCISE 129

*Insert CAN and MAY where they are needed in the following sentences.*

1. Father says I —— take the boat. 2. He says I —— sail it better than he. 3. —— a dog climb a tree? 4. —— we have some too? 5. —— I go with the rest. 6. —— I have it? 7. You —— say that I did it. I give you permission to say so. 8. —— it be true that the book was returned? 9. —— I ask a favor? 10. —— we have the pleasure of your company to dinner?

*Explain the change in meaning according as may or can is used in the following sentences.*

1. —— I assist you? 2. —— I ride the bicycle? 3. —— you go with us? 4. —— he talk French? 5. —— they not see more than we? 6. He says you —— do it. 7. You —— go now. 8. —— I depend on you? 9. I —— say that he is honest. 10. —— you say that he will do it? 11. —— thou bind the sweet influences of Pleiades or loose the bands of Orion?

### SHALL

### WILL

*Shall* and *will* are exceedingly troublesome because each performs a double duty, sometimes

expressing a simple future and sometimes what is called volition. Volition is an act of the will. When we say that we are *determined* to do a certain thing, we express volition; so too when we *agree* to do it, or express *willingness* to do it. Unless this distinction between futurity and volition is clearly understood, it is useless to learn the following rules, which after all do not cover all possible cases, though they go a long way towards preventing the more common mistakes.

I. *To express a simple future, use SHALL with the first person, WILL with the second and the third.*

I shall go	we shall go
you will go	you will go
he will go	he will go

II. *To express volition, use WILL with the first person, SHALL with the second and the third.*

I will go	We will go
you shall go	you shall go
he shall go	they shall go

III. *In a question use SHALL with the first person; with the second and third persons use SHALL when SHALL is expected in the answer, WILL when WILL is expected in the answer.*

These rules seem simple, but they are often

difficult to apply; for sometimes it requires no little thought to determine with nicety whether we wish to express volition or a simple future. Perhaps it will be well to study a few illustrative sentences.

*I shall be sixteen to-morrow.* (Pure future)

The speaker here states what is bound to happen regardless of his will.

*I will go with you.* (Volition)

In this sentence the speaker means that he agrees to go, or that he is determined to go. In either case, there is an expression of the will. Had he wished to express a simple future without any idea of determination or willingness, the sentence would have been *I shall go with you*.

*You will be surprised, I think.* (Pure future)

The speaker does not mean that he is determined that you shall be surprised, nor that he is willing to have you surprised, but that he believes the surprise is certain. The word *will* describes the person spoken to, of course, not the person speaking.

*You shall be surprised.* (Volition)

Here the speaker shows determination. The surprise *shall* come, if he can possibly bring it about, regardless of the wishes of the person addressed.

*John will find me at home.* (Pure future)

*John shall find me at home.* (Volition)

In the first of these two sentences the speaker, presumably knowing that he is to be at home and that John is sure to come, feels that he can with assurance make the statement that John will find him—cannot help find him. In the second, he promises to be at home when John calls, or expresses a determination that John shall find him. He wills that it shall be so; in other words, he exercises volition.

*Shall you go to the game?* (Pure future)

*Will you go to the game?* (Volition)

The first is an inquiry, pure and simple. It expects an answer containing the word *shall*. The second is a petition and means Will you agree to go to the game? It expects an answer containing the word *will* or its equivalent, or possibly the word cannot.

#### EXERCISE 130

*Show that each of the following sentences may have two or more meanings according as SHALL or WILL is used.*

1. I ——— come.    2. I ——— preserve order.
3. ——— he be invited?    4. You ——— pay for it.
5. If you work you ——— be rewarded.    6. ——— you try for the position?
7. What ——— Mrs. Grundy say?
8. ——— such things be permitted?    9. You ——— see

strange sights. 10. We ——— start Wednesday. 11. None but the bravest ——— win her. 12. The heavens ——— reveal his iniquity, and the earth ——— rise up against him.

*Explain the meaning of each of the following sentences.*

1. I shall meet father at eight. 2. He will be on time. 3. Shall Kate go too? 4. Will you take me along? 5. They shall see what I can do. 6. I will hurry along. 7. I shall get out of breath, though. 8. You will pardon me, I am sure. 9. Thou shalt not steal. 10. Nay, thou wilt not steal. 11. I will not have thee die. 12. I shall not look upon his like again.

*Insert the proper words.*

1. We ——— be pleased to see you Thursday. 2. When ——— you come? Make me a definite promise. 3. ——— there be time to do it? 4. ——— we invite him too? Would it be right? 5. I ——— have completed the task by Friday. 6. How dark it grows! We ——— surely get wet. 7. We ——— need umbrellas, I think. 8. We ——— surely capsize. 9. You ——— surely capsize. 10. They ——— surely capsize. 11. When ——— I call for you? 12. I am determined that they ——— do it. 13. ——— we win, do you think? 14. ——— we be given a holiday if we are good? 15. Some day he ——— realize what he has done. 16. ——— we be believed, if we tell such a story? 17. We ——— hear it all, then return to you. 18. ——— I get it for you. 19. I think I ——— be back by eight. 20. I think he ——— be back by eight. 21. "How," he asked, "—— we decide the question?"

## SHOULD

## WOULD

*Should* sometimes means *ought*, as in the sentence Fathers should be polite to their sons. *Would* sometimes means accustomed action, as in the sentence Whenever the bell rang, the dog would bark. But *should* and *would* are also used somewhat like *shall* and *will*, *should* being the *shall* word, and *would* the *will* word. Broadly speaking, it may be said that the same rules govern both sets of words. Fortunately confusion seldom occurs except in one or two cases, and perhaps most often in sentences where *should* and *would* are used with the first person, the temptation being to use *would* where *should* is the proper form. The following rule covers most cases.

*Use WOULD with the first person to express volition; use SHOULD with the first person in all other cases.*

## EXERCISE 131

*Keeping the above rule in mind, defend the use of SHOULD in the following sentences.*

1. If he were to come, we should be surprised. 2. I knew we should not fail. 3. If he were to succeed, we should be greatly pleased. 4. Had I known where you were, I should not have worried. 5. I should be pleased to know why he did not come. 6. Had we been treated

kindly, we too should have been pleased. 7. Had I been you, I fear I should have perished. 8. If you were to go, I should think you imprudent. 9. If it should rain, would you care to go? 10. If I were to see a bear, I should tremble with fear.

*Complete the following sentences by supplying SHOULD and WOULD as you think they are needed.*

1. He was determined that I —— see him. 2. I —— like to know who that man is. 3. I thought I —— not like rowing, but I do like it. 4. I was afraid I —— be late. 5. Even if I missed the train, I —— be able to walk home. 6. If it were to offend him, I —— never forgive myself. 7. What —— we do if the water supply were to fail? 8. We —— be delighted to have you come. 9. If you —— fail, how sorry I —— be. 10. I —— prefer to have you go in my place. 11. Had we started a minute sooner, we —— have caught it. 12. Were I to fail, I —— be discouraged. 13. He said we —— do as we pleased. 14. I —— think you would try again. 15. At this point we —— like to ask a question. 16. I said that I —— be sixteen to-morrow. 17. You —— be surprised to see how he has grown. 18. If you were to come after six, you —— find me at home. 19. If we were to start now, do you think we —— be in time? 20. If it —— rain, —— we feel like going? 21. She was sure every minute that she —— be thrown off and hurt. 22. I —— as lief do one thing as the other. 23. Where —— I go. 24. If you —— call me by my real name, you —— oblige me.

## CHAPTER XX

### CORRECTING PROOF

SOONER or later nearly every one has occasion to get something printed. It may not be a book, perhaps nothing more than a pamphlet, a circular, or a plain advertisement; yet it is seldom possible to escape the printer altogether. When "copy" has been "set up" and an "impression" taken, the printer sends to the writer "proof-sheets"; for there may have been errors in the manuscript given to the compositor, and still other errors may have crept in during typesetting. Then comes proof-reading.

Every one should know how to correct proof. But to do this easily one must first learn to use certain symbols, a kind of sign-language employed by printers. Usually it takes two marks or signs to indicate a desired correction, one in the printed matter to point out where the change is to be made, and one in the broad margin always found in proof-sheets to tell the printer what

change to make. The most important of these signs are the following:

^ *Insert at this point.* That which is to be inserted is placed in the margin. If a letter, a word, or a punctuation-mark is wrong, a line is drawn through it, and the right letter, word, or punctuation-mark is placed in the margin.

⊙ *Insert or substitute a period at the point indicated.*

✓ *Insert an apostrophe.*

✓✓ *Insert quotation-marks.*

■ *Insert a hyphen.*

# *Make a space at the point indicated.*

⊂ *Join.*

∩ *Take out.* A line is drawn through whatever is to be removed.

*l.c.* *Change from capital to small letter.* The small letters are kept in the compositor's lower case.

*cap.* *Change to capital.*


*ital.* *Change to italics.*


*rom.* *Change to roman type.* In preparing copy for the printer the writer underlines once words to be put in italics, twice words to be put in small capitals, three times words to be put in large capitals.

*w.f.* *Wrong font.* That is, the letter through which a line is drawn is not of the proper size or style.

*x* *Defective type.*

*9* *Letter upside down.*

*tr.* *Transpose.* The words or letters which should change places are linked by an 

*¶* *Begin a new paragraph here.* When the break occurs in a line, the dividing point is indicated by an 

*No ¶* *No paragraph here.*

*stet.* *Restore.* If the proof-reader makes a change which afterwards he finds unnecessary, he places a row of dots underneath his blunder, and writes *stet.* in the margin.

*Qy.* *Is this right?* These two symbols are used principally by the printer to call the writer's attention to something wrong which he thinks may have escaped attention.

The main thing in correcting proof is to make the printer understand what is wanted. It is better to write out corrections in full, if by so doing the desired change can be more clearly indicated. Where several corrections occur in the same line, they should be separated by an oblique / line. Just how this is done, and how the various symbols are employed, will be seen in the following exercise.

## EXERCISE 132

*Explain the meaning of the symbols found in this specimen proof-sheet.*

*cap./* The three spinsters.  
*s.c./* There was once a girl who was lazy and would  
*rom./* not spin and her mother could not persuade her  
 ,/ to do it, do what she would. At last the mother  
 became angry and out of patience, and gave *2/*  
*l.c./* her a good beating, so that she cried out loudly.  
*No 7/* [ At that moment the Queen was going by, *as cap./* *o/cap/*  
 she heard the crying she stopped and, going into *#*  
 the house, she asked the mother why she was  
 beating her daughter so that everyone outside *7/*  
 in the street could hear her cries. The woman *2/*  
 was ashamed to tell of her daughter's laziness,  
 so she said, I cannot stop her from spinning.  
*:/ 2/* She is forever at it, and I am poor and can *2/*  
 not furnish her with flax enough."  
 Then answered the Queen, "I like nothing *th./*  
*than/* better, the sound of the spinning wheel; let  
 me take your daughter with me to castle I have *the/ 1-1/*  
 plenty of flax, she shall spin there to her heart's  
 content."  
 The mother was only too glad of the offer, and *too/*  
*w.f./* the Queen took the girl with her. When the  
 Queen showed her three rooms which were filled  
*3/ w.f./* with the finest flax as full as they could hold.  
 "Now you ~~spin~~ spin me this flax," said she, *may 1st/*  
*2/* and when you can show it me all done you shall  
 have my eldest son for bridegroom. You may  
 be poor, but I make nothing of that. Your ?  
 industry is dowry enough."

Grimm Brothers. *ital./*

*they reached the castle/*

**EXERCISE 133**

*Point out the errors in the following mutilated extract from Irving's Legend of Sleepy Hollow, and explain to the class what symbols you would use in telling the printer to correct these errors.*

Poor rip was atlast reduced almost to despair; and his only alternative, to escape the labor of the farm and the clamor of his wife, was to take in hand his gun and stroll away in to the woods. Here he would sometimes seat himself at the foot of a tree, and share the contents of his wallet with Wolfe, with whom he sympathized as a fellow-sufferer in persecution.

"Poor Wolf," he would say thy mistres leads thee a dogs life of it But never mind my lad, whilst I live live thou shalst never want a friend to stand by thee!"

Wolf would wag his tail, look wistfully in his masters face; And if dogs can feel pity, I verily beleave he reciprocated the sentiment with all his heart.

**EXERCISE 134**

The following anecdote is taken from *The Youth's Companion*. But many changes have been made. Here and there a word has been misspelled or omitted. Punctuation-marks have

been removed or otherwise tampered with. The conversation has been printed solidly; that is, each remark no longer appears as a separate paragraph. In the original, the word *Tribune* is, very properly, printed in italics; here it is in romans.

*How would you indicate by means of printer's symbols the changes that should be made to restore this anecdote to its original form? How would you indicate that at its head should stand in large capitals the title He paid his debt promptly?*

A train was just starting to leave suburban station says the New York Tribune when an elderly man rushed across the platform and jumped on one of slowly moving cars the rear end brakeman who was standing by reached up just as the the man got abroad grabbed his coat tails and pulled him off there he said sternly I have saved your life! dont ever try to board a train that way again Thank you said the old man calmly thank you for your thoughtful kindness it is three hours till the next trane isent it three hours and a quarter said the breakman But it is better to wait that length of time then be killed. The long train, mean while had been slowly gliding by slowly gathering Spead. Finaly the past car apeared. This was the brakeman's car the one for which he had been waiting and with the easy grace borne of long practice he started to step magestcly on it. But the old gentleman siezed him by the coat and with a strong jerk pulled him back and held him until it was too. One good turn deserves another said the old gentleman with a smile. you saved my life I have saved yours now we arequits.

**EXERCISE 135**

*Copy as carelessly as you please any ten-line anecdote from the YOUTH'S COMPANION or some other periodical, then indicate by means of printer's symbols what corrections should be made to restore it to its original form.*



## INDEX

- Alhambra*, extract from, 161  
 Appositional phrases, 122-123  
 ARGUMENT, 49-57
- Before and after*, pupil's theme, 100-101  
*Bunsby*, extract from *Dombey and Son*, 47
- Child Handel*, illustration, 12  
 Clauses: picking out, 117-118; substituting phrases for, 120-124; dependent used as independent, 131-2  
 COHERENCE: rearrangement of elements, 144-147; unattached participial phrases, 147-148; pronouns without clearly defined antecedents, 148-150; words omitted, 150-152; unnecessary words, 152-153; introductory and connecting words, 154-162  
 Connectives, 154-162  
 Contrast and comparison, 99-104  
 Conversation, 133-134, 179-181  
 CORRECTING PROOF, 217-223
- Debate, 49-57  
 Dependent elements wrongly used as independent, 131-2  
 DESCRIPTION, 36-48  
 Dining-room, architect's drawing of, 40
- Exciting contest*, pupil's theme, 20  
 EXPOSITION, 22-35
- Franklin's birthplace*, illustration, 38
- How to pitch a tent*, extract, 32-34
- Incident of the French camp*, 9-10  
 Indirect and direct discourse, 133-134  
 Infinitive constructions, 121-4, 141-143  
 Introductory words, 154-162
- Last muster*, illustration, 98  
 LETTER-WRITING: parts of a complete letter, 58-69; specimen letters, 70-81; tasks in letter-writing, 80-88
- May and can, 209-210  
 MISCELLANEOUS exercises in composition, 99-110
- Nails*, 29-31  
 NARRATION, 3-21
- Participial phrases, 121-124, 141-143, 147-148  
 Pronouns, 148-150  
 Proof-correcting, 217-223

**PUNCTUATION:** general advice, 164; series, 164-165; parenthetical expressions, 166-168; non-restrictive clauses, 168-170; sentences beginning with subordinate elements, 170-172; comma before a conjunction, 172-174; semicolon, 174-6; enumerations, 176-8; quoted passages, 179-181; apostrophe, 181; miscellaneous exercises, 181-187

Repetition, unpleasant, 134-6

Reproduction, 3-12

*Rydal Water*, illustration, 45

*Sad little lass*, 8

School compositions to criticise, 14, 20

*Seeing the dog swim*, pupil's theme, 14

**SENTENCE ANALYSIS**, 113-118

Shall and will, 210-214

Should and would, 215-216

*Snow-bound*, illustration, 102

*Song of the lark*, illustration, 46

**SPELLING**, 188-198

**STORY-TELLING**, 89-98

**SUBSTITUTION AND COMBINATION**, 119-136

*Tales of a grandfather*, extract from, 161-2

Trossachs, description of, 44

**TROUBLESOME VERBS**, 199-216

**UNITY:** subordinating minor statements, 122-126; combining sentences closely related, 125-127; breaking up sentences loosely constructed, 127-131; unity in person, member, and gender, 137-139; unity in tense and mode, 139-140; coordinate conjunctions wrongly used, 140-141; faulty participial and infinitive constructions, 141-143

*Untraveled road*, illustration, 103

*Visit, The*, illustration, 110

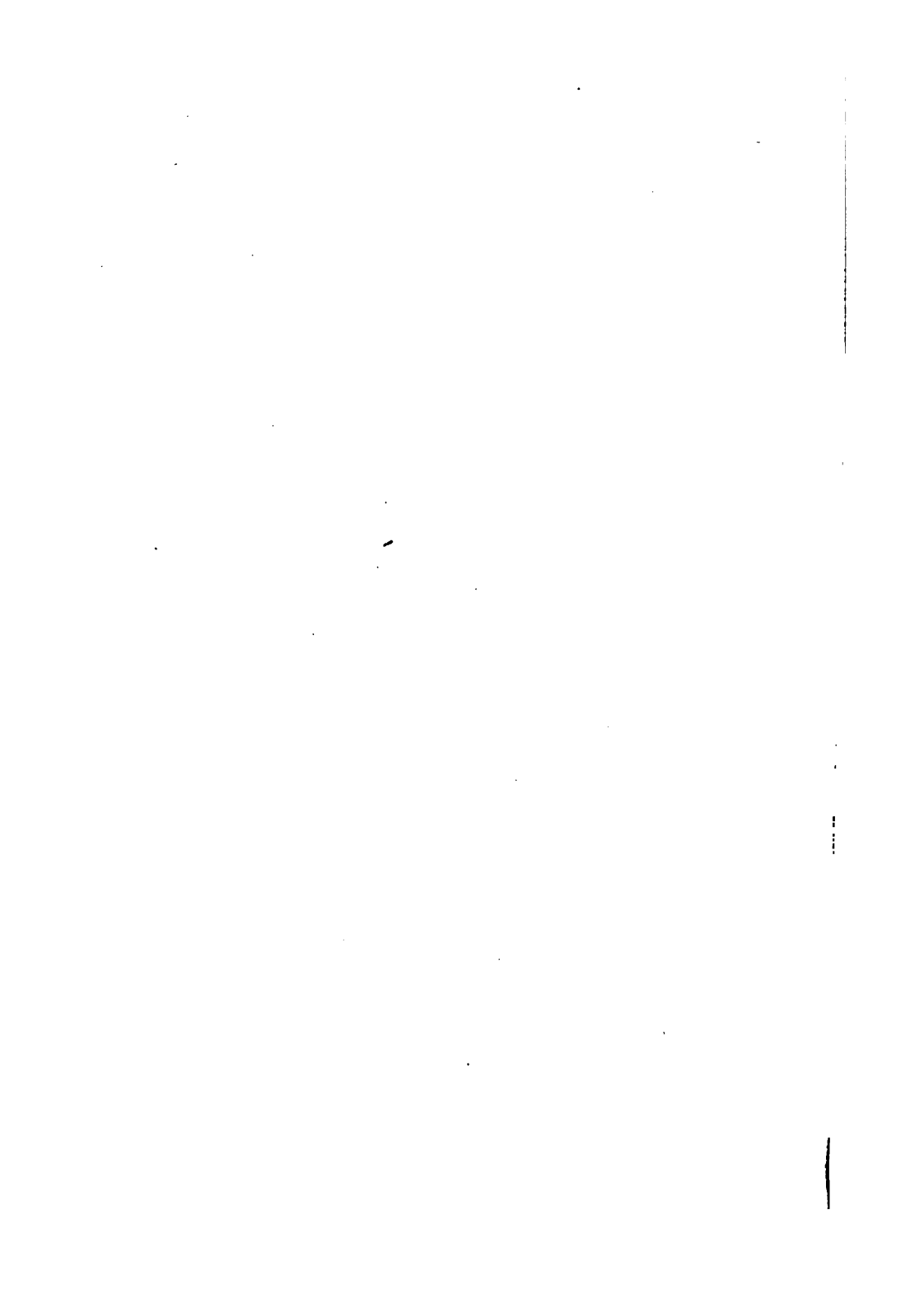
Verbs, troublesome, 199-216

Was and were, 207-209

*Wel!*—pupil's theme, 106-107

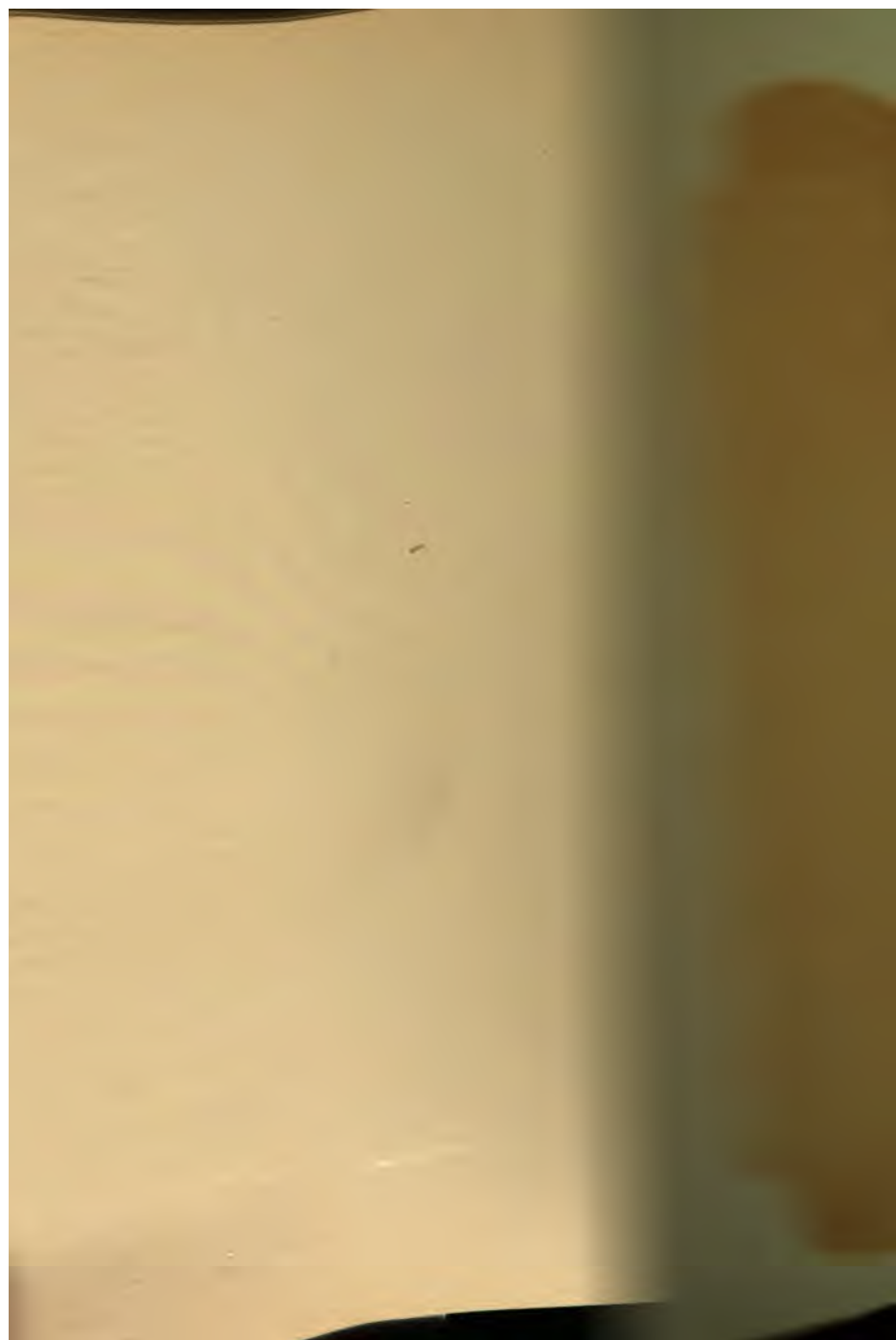
Words omitted or intruded, 150-153





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